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ABSTRACT

Music instruction is organized by skill and concept in this 12-part curriculum guide. In parts 1 and 2, a statement of philosophy is followed by a conceptual chart providing an overview of the 1-12 curriculum by concept. Kindergarten curriculum is outlined in part 3. Part 4, which outlines concept development for grades 1 through 6, is subdivided into sections on rhythm, melody, form, tone color, texture, tonality, dynamics, and style. Part 5 presents the curriculum by grade level for secondary education. Each course description includes goals and specific skills and content covered. Parts 6 through 8 present band, chorus, and orchestra offerings. Description and location of music texts and equipment are listed in parts 9 and 10. The final sections contain an evaluation strategy and recommendations for implementation. (LP)

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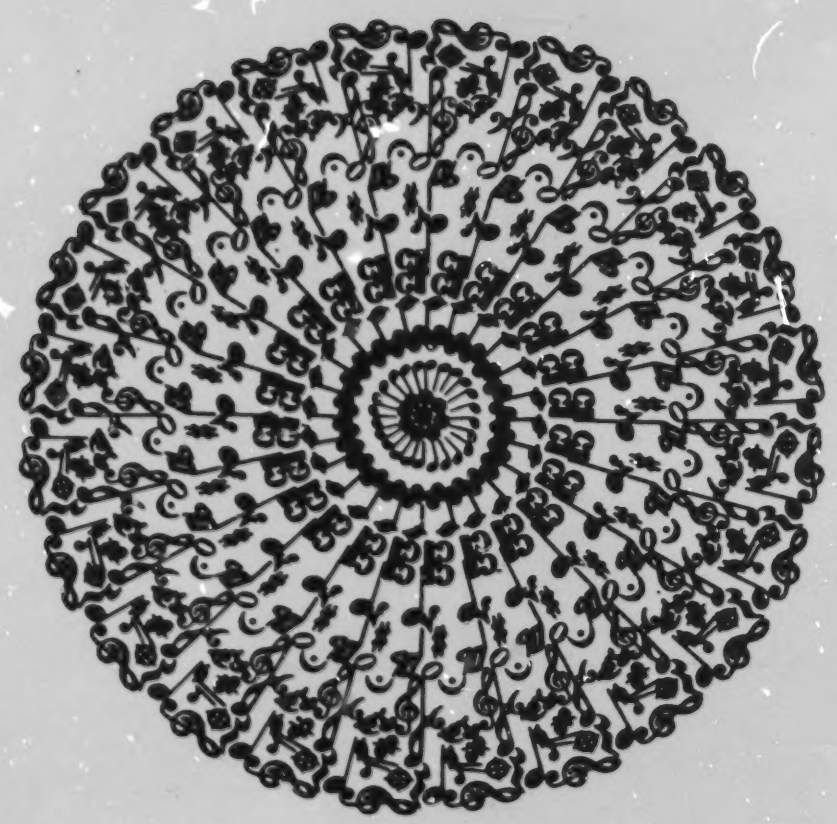

MIDDLETON-CROSS PLAINS MUSIC CURRICULUM

1978-1979

Middleton-Cross Plains Area School District
Middleton, WI

SP 015 448

INTRODUCTION

An examination of the table of contents will quickly point out the organization of this Music Curriculum Guide. It should be understood that all skills are cumulative and inter-related. Although periodic review can be expected there will be a steady and continuous growth K - 12.

It should be noted that grades 1 through 6 are conceptually oriented with activities and objectives specifically related to these concepts. A chart can be found on pages 2 and 3 which gives an overview of these concepts and shows the relation of one to another for each grade level. In grades 7 - 12, it is assumed that the basic concepts have been experienced, and while there is always review, activities are very often combinations of many concepts which no longer need be thought of singly.

While all music teachers in the district have been given the opportunity to examine and have direct input into this guide, it is mainly the work of the summer music curriculum committee (1978) composed of Lois Gruske, Judith Stepanek Nancy Riesch, Jim Hofsteen, Diane Stromp, Sue Poullette, Nelda Bergman and Vernon Peiper. A special word of appreciation should be given to June Sharp for typing and compiling the materials created by the committee members. Her work has been invaluable.

On page 154 recommendations have been given by the music staff for the use of this guide. It is the feeling of the committee that this original effort is rough at best and should be refined after use this school year (78-79).

While written by and for music teachers, we welcome classroom teachers, as well, to look it over and use any ideas, concepts or materials which they feel would be helpful.

Lois Gurske
Curriculum Committee Chairman

Reviewed November 3, 1978 by the district music staff.

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MUSIC CURRICULUM STUDY - 1978

Philosophy

Music fulfills a basic human need, the need to express and experience feelings and ideas. Each child should have the opportunity to develop within his/her ability a sensitivity to music and an understanding of his/her cultural heritage.

Music is a discipline and an area of knowledge important in itself. It is a natural form of expression in the development of children and should be an integral part of the school curriculum from kindergarten through high school.

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture and the like are included side by side and are of equal importance with other subjects, such as mathematics, history and science.

Through creating, performing and studying music, skills, insights and attitudes will be developed which will enable the student to critically evaluate and more fully enjoy music in our society.

BROAD GOALS

1. The primary goal of the music program is the development of musicality or musicianship. This development satisfies a basic human need, the need for aesthetic expression.

2. Promote the musical growth of every child by working with the concepts necessary to the understanding of the basic elements of music which are:
   1) Rhythm
   2) Melody
   3) Form
   4) Tone Color
   5) Texture
   6) Tonality
   7) Dynamics
   8) Style

3. Acquire music skills through a variety of the following experiences:
   1) Singing
   2) Playing Instruments
   3) Listening
   4) Reading
   5) Moving
   6) Creating
   7) Evaluating

4. Develop positive attitudes which will encourage further growth throughout adult life.
   1) Recognize, appreciate and support the fine arts.
   2) Have the desire and ability to use music as a leisure-time pursuit.
   3) As a consumer, spend music-dollars more wisely.

MASTER CONCEPTUAL CHART

	Level 1 & 2	Level 3 & 4	Level 5 - 12
Rhythm	Tempo: Slow-Fast, Changing Tempo, Steady Beat, Getting Faster, Getting Slower Meter: Two's -- Three's Duration: Long Sounds -- Short Sounds Rhythm Patterns: Accents -- No Accents	Tempo: Fast, Slow, Getting Faster, Getting Slower, Hold Meter: Two's, Three's, Five's Strong Beat, Weak Beat, Silent Beat Rhythm Patterns: Long Duration, Short Duration, Sound-Silence, Accent, Syncopation, Longer or Shorter than Beat, 2-1, 3-1, 4-1 relationship	Works hand in hand with melody, tone color, dynamics, texture (harmonies and countermelodies), and form to create music.
Melody	Direction: Upward -- Downward Register: High -- Low Phrases: Short -- Long Intervals: Steps, Leaps, Repeated Tones, Cadences	Direction: Upward -- Downward Register: High - Low Range: Wide -- Narrow Phrases: Long -- Short Cadences: Short -- Weak Intervals: Steps, Leaps, Repeated Tones, Melodic Contour, Naming Intervals	Is the horizontal dimension of pitch, and harmony is the vertical. Each is made of many qualities that contribute to its total expressiveness, and each contributes to the expressiveness of the other.
Form	Repetition -- Contrast A B -- A B A Theme & Variation	Repetition -- Contrast A B -- A B A Repetition with Variety and Contrast	The overall structure of a piece is determined by the way rhythm, melody, harmony, and tone color work together to create a series of related events.
Tone Color	Classroom Instruments Solo Orchestra Instruments Folk Instruments Keyboard	Wind Instruments Brass Instruments String Instruments Percussion Instruments Voices Keyboard Ethnic Instruments	Contributes to musical experience as different sounds are combined in usual and unusual ways. There is a great variety of possible sound qualities (tone colors) to use including natural sounds, voices and instruments.

Texture	Harmony -- No Harmony	Harmony -- No Harmony Rounds Chords Countermelody Density	The organization of melody and harmony. There can be a single melody, several melodies together, a single melody with harmony, or several melodies with harmony.
Tonality	Tonal -- Atonal	Tonal -- Atonal Major -- Minor Pentatonic	Tonality and Atonality afford a wide variety of possible sounds. Most music uses one scale at a time (tonal). Some music uses more than one scale at a time (polytonal). Some use an arrangement of tones in which all are equal in pitch importance (atonal).
Dynamics	Soft -- Loud	Soft -- Loud Getting Softer Getting Louder	Affords many subtle ways to help create an experience of organized sound-events. While some pieces are mostly soft or mostly loud, others use several dynamic levels and many gradual changes of dynamics.
Style	Musical Types (March, Lullaby, Waltz, etc.)	Periods in Music Specific Composers Cultural	Distinguish between styles of music in specific criteria: (compositional, musical devices, cultural and historical).

SUGGESTED LEARNING OBJECTIVES FOR KINDERGARTEN: (Taught by classroom teacher.)

1. Discover sounds from instruments, voices, and recordings.
2. Use Creative body movements to musical sounds.
3. Develop the ability to sing simple songs.
4. Develop the ability to play a simple beat on a rhythm instrument.
5. Develop the awareness of musical literature as a means of personal expression.

SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Suggested Materials
After learning song, have children learn body movements. Begin with hands on hips, on the word "Here" drop one hand. The second "here" put that hand out to make spout, last movement is the word "tip" - bend over for pouring.	"I'm A Little Teapot" The First Grade Book, p. 7
Sing simple songs.	"Pop! Goes the Weasel" "Hickory, Dickory, Dock" "The Muffin Man"
Sing songs about a circus. It includes the parade, the clown, the lion, elephant, monkey, seal, camel and strong man.	"Circus Day" pp. 111-115
Use various percussion instruments, keeping the beat, while singing.	"Jingle Bells"
Distinguish from the instrument with moving sounds (the trumpet) and the instrument with one pitch (drum).	"The Trumpeter and Drummer (March) from Petite Suite" Bizet - (Victor Listening Album)
Listen to song stories. Listen while teacher sings. Does this song tell a story? What is it? Music tells a story.	"The Little Hunter" "Three Little Kittens" "The Fox" "Billy Goats' Gruff"
Do the motions that the song instructs you to do.	"I'm Gonna Sing" This Is Music, p. 155

I. RHYTHM

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

Time Allotment: Two - 25 minute classes per week

A. LEARNING OBJECTIVES

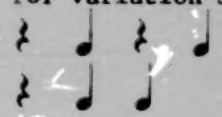
Children will be exposed to, work with and develop the ability to:

1. Imitate even and uneven patterns by playing rhythm instruments, walking, running, skipping, jumping, clapping and other body movement.
2. Distinguish between even and uneven patterns.
3. Distinguish long sounds from short sounds.
4. Recognize music moving in two's and three's.
5. Recognize and reproduce the strong accents in a given meter.
6. Reproduce rhythm patterns with body movement.
7. Sense and reflect with movement tempos getting slower, faster or otherwise changing.
8. Sense and reflect with movement the steady tempo.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Tempo: a. Slow-Fast; b. Changing Tempo; c. Steady Beat; d. Getting Faster or Slower		
Recognize the difference between walking, running and skipping patterns in various tempi. Teacher and students first clap and sing rhythmic beat to any song. Then one student is given a drum (or the teacher) and beats a beat while others walk to this. The drum beater will dictate changes of tempo. Other students can do variations.	Singing Playing Instruments Listening Moving Creating	Piano, rhythm sticks, drum Simple nursery rhymes

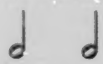
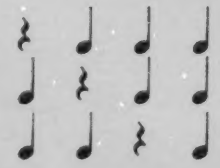
Establish a sense of steady tempo beat for songs having a variety of tempi, by responding with physical movement (large, then small muscle movement), creating their own movements, and playing rhythm instruments.	Moving Playing Instruments Creating	Recorded Music: "Sousa Marches - Marching to Pretoria" Songs: "Tap The Cymbals" "Eskimo Hunting Song" "Round and Around" "Jingle Bells" "Jimmie Crack Corn" Exploring Music, Gr. 1, p. 13 "Skip To My Lou" "Row, Row, Your Boat"
Establish a sense of changing tempo through moving creatively to a variety of train songs; responding to recorded music with human train, etc.	Moving Creating	Recorded Music: "Fast and Slow March" on Creative Movement and Rhythmic Expression (Hap Palmer) "The Little Train from Calpira" - Villa-Lobos - Adventures in Music Gr. 3, Vol 1
Leader sets the tempo by clapping, snapping, walking, talking, etc. and students imitate. The purpose is to respond to the rhythmic beat using a variety of body movements. Either students or the teacher may be the leader.	Moving Creating	Songs: "Bingo" "Marching Song" Growing With Music, p. 17 "The Muffin Man"
2. Meter: Twos and/or Threes		
Students march or walk. March around room while singing. Some students play the beat 1 & 3 (drums); others play all 4 beats (rhythm sticks).	Singing Playing Instruments Moving	"Round and Round The Village" Discovering Music Together, Gr. 2, p. 52 Percussion Instruments

Teacher plays piano recordings or drum in 2's or 3's using rhythm instruments. Students play with the beat, accenting the first beat. For variation some students could play the weaker beats.  Then perform the strong and weak beats simultaneously.	Playing Instruments	Rhythm instruments Records that move in 2's or 3's 2's: "Michael Finnigan" Exploring Music, Gr. 1, p. 45 "Oliver Twist in 2's" Silver Burdett, Gr. 1, p. 54 3's: "Oh, Where Has My Little Dog Gone?" Exploring Music, Gr. 1, p. 44 "Oliver Twist in 3's" Silver Burdett, Gr. 1, p. 56 "My Hat Has 3 Corners" Exploring Music, Gr. 1, p. 126 "The Cowboy" Exploring Music, Gr. 2, p. 94 "Circle Around" Exploring Music, Gr.2, p. 25

3. Rhythm Patterns -- Accents, No Accents, Long and Short Duration, Syncopation, Sound-Silence

Teacher provides worksheet with listening examples. "Accent or No Accent - circle what you hear" 1 or 2	Listening	No Accent: "Adagio for Strings" - Samuel Barber
Move to the music showing accents. Clap hands on accented sounds.	Moving	"Scenes from Childhood #6" - Schumann "Ram Sam Sam" Silver Burdett, Gr. 1, p. 156
Clap rhythm pattern for word "Toodala" ( ). Change words to sing about various instruments while students with that instrument play on the "Toodala" rhythm. Ex. "Listen to my woodblock..."	Playing Instruments Singing	"Toodala" Exploring Music, Gr. 1, p. 1

Sing the song while clapping on "Clapping Land" (♩♩ ♩). Change the words to designate other motions - (stamping land, walking land, etc.)	Singing Moving	"Clapping Land" Exploring Music, Gr. 1, p. 2
Create rhythm patterns by playing a pattern on the drum, then find a classmate to echo; if incorrect response, the "creator" performs it again and then creates a new pattern to be performed; if correct response, there is a new drummer.	Creating Playing Instruments Listening	Conga Drum game.
1) Clap the rhythm pattern for "Hey, Betty Martin" (♩ ♩♩ ♩ ♩). 2) Clap this rhythm whenever it comes in the song.	Moving Reading	"Hey, Betty Martin" Exploring Music, Gr. 1, p. 11
3) How many times do you hear it? Follow steps 1-3 for tip-toe tip-toe (♩ ♩ ♩ ♩) and tip toe fine (♩ ♩ 𝅗𝅥).		
Students arrange cards with the rhythm patterns used in this song, putting them in the correct order (cards made up prior to class - using ikons — – – — —, another set using notes ♩ ♩♩ ♩ ♩ can be used at another time). Review the rhythm cards for "Hey, Betty Martin". Rearrange them and say the words that are represented by the cards. Clap the series of rhythm patterns. Repeat the last two steps.		
Identify instruments that create long sounds (cymbals, triangles, etc.) or short sounds (wood blocks, tambourine, etc.) Then compare 𝅝 notes to ♩ notes using these instruments (create rhythm band).	Listening Playing Instruments	Rhythm instruments: cymbals, triangles, rhythm sticks, etc.
Move to the song the way a horse would gallop. Gallop with hands, fingers, etc. Play a woodblock or rhythm stick accompaniment to fit the song (uneven patterns ♩. ♩ ♩. ♩).	Moving Playing Instruments	"Chip, Chip, My Little Horse" Exploring Music, Gr. 1, p. 4

Discuss differences in rhythm patterns in terms of longer sounds, shorter sounds and sounds with the same length. Relate to pictures of short, medium and long lines.	Singing Listening	"Ha, Ha, This-A-Way" Music in the Elementary School, p. 61
Listen to the rhythm of the word "Yankee". Does it always sound the same? How many times is "Yankee" an even rhythm?(1) How many times is "Yankee" an uneven rhythm?(2) Follow the music to find the difference in the way the even and uneven patterns look. Are there any uneven patterns in the music that are not hooked to "Yankee" ("Mind the")?	Singing Listening	"Yankee Doodle" Exploring Music, Gr. 2, p. 118
Clap the rhythm patterns in the song. Say the words of the song in correct rhythm. Sing the song with rhythmic accuracy.	Reading	"Go Tell Aunt Rhodie" Exploring Music, Gr. 1, p. 105 "Twinkle, Twinkle, Little Star" Exploring Music, Gr. 2, p. 152
Perform song as dialogue. Play the first pattern on a drum, have the other children answer on sticks. statement  answer	Playing Instruments	"Who's That Tapping at the Window?" Musical Growth in the Elementary School, p. 48 Percussion Equipment: rhythm sticks and drums
Have children clap the rhythmic pulse. Teacher explains the rhythm is not even. (use of).	Singing	"Get On Board" Music In the Elementary School, p. 114
Use steady, even body movements to show music moving with a steady, even melodic rhythm (walk, run, swing, etc.) Use uneven body movements to show music moving with an uneven melodic rhythm.	Moving	Even: "For the Beauty of the Earth, Ballet of the Unhatched Chicks, Pictures at an Exhibition" -- Moussorgsky
Clap a steady beat. Practice inserting a rest on different beats. 	Reading Listening	Drill

I. RHYTHM

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES THREE AND FOUR

Time Allotment: Two - 30 minute classes per week

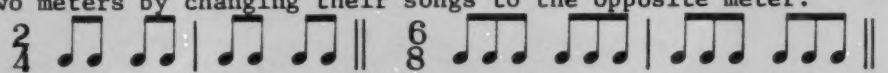
A. LEARNING OBJECTIVES

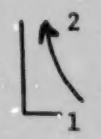
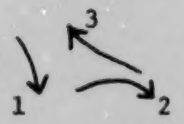
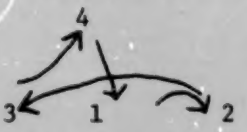
Children will be exposed to, work with and develop the ability to:

1. Develop an awareness of accents in groupings in relation to common meters.
2. Recognize common notes and rests ( ) at sight. Become familiar with meter signature.
3. Write the above on the staff.
4. Recognize a rhythm pattern in a song from the printed page.
5. Create and perform (on a rhythm instrument or with movement) their own patterns.
6. Recognize a familiar pattern in a recorded musical example (listening).
7. Recognize 2-1, 3-1 and 4-1 rhythmic relationships commonly found in music.

B. SUGGESTED ACTIVITIES

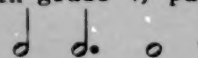
Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Tempo: a. Slow--Fast; b. Changing Tempo; c. Steady Beat; d. Getting Faster or Slower		
Play the Button game while singing a song: Sit in circle on the floor. One student in center is "it". A button (chalk, eraser, etc.) is secretly given to one child. As the students sing, they "pass the button" with the beat of the music... Beat One: Closed hands come together Beat Two: Closed hands move out touching the hand of the child on each side. The above motion is continued throughout the song, while the button is passed. At the end of the song, the child who is it guesses who has the button.	Singing Moving	Music: "Button You Must Wander" Exploring Music, Gr. 1, p. 10

Move the way the words of the song tell you. Change the words to put in other motions (clap your hands; nod your head, etc.).	Moving Creating	"Step In Time"
One student strums guitar while teacher chords and class sings a song. One student strums autoharp while another presses chord buttons.	Singing	"Hush, Little Baby" Exploring Music, Gr. 1, p. 97 "Skip To My Lou" "He's Got the Whole World In His Hands"
Accompany songs with rhythm instruments and sing songs having an accelerando.	Singing Playing Instruments Listening	"Petroushka" (Russian Folk Song) Silver Burdett, 1971 IV, p. 159 Tambourine suggested
Experiment with a variety of tempi for specific songs to determine the appropriate tempo for each one.	Singing Listening	Students' favorite songs
Learn the feeling of ritard (rit.) and fermata (𝄐) through singing, moving -- hearing them in familiar songs (taught by rote), then discovering the music markings for them in the music.	Singing Reading Listening Moving	"Bangity, Wangity, Wapsy, Boom" (rit. and 𝄐) Nichol's Worth, p. 1, Vol. II "The Story of Noah" (𝄐) New Dimensions in Music, Level III, p. 10 "Charlie Is My Darling" New Dimensions in Music, Level IV
2. Meter: Twos and/or Threes		
Establish a sense of meter beat (the "twoness" and "threeness" of their songs), by physically responding (large and small muscle movement), creating their own motions for the meters, and performing the two on rhythm instruments. Distinguish between the two meters by changing their songs to the opposite meter. 	Listening Playing Instruments Moving	"Lavender Blue" "Round and Around" "Eskimo Hunting Song" "Lady"

Use traditional conducting patterns to show the meter of a song. 2's  3's  4's 	Moving Listening	Any song
Sing, listen and move to music with combined meters and patterns (both duple and triple in one song). Play Game - Opposite Meter Day: Favorite songs are sung in the opposite meter (duple becomes triple; triple - duple!).	Singing Listening Moving	Sing and move to changes in songs: "Pickin' Up Pebbles" "The Mosquito" (Colombian Folk Song) "Listen to the Sounds/Music and Me" "Changeable Chug-a-lug" A Nichol's Worth, p. 50, Vol. I
Determine the meter of a song using various motions - 2's -- pat hands on knees, tap hands together 3's -- pat hands on knees, tap hands together, click fingers 4's -- pat hands on knees, tap hands together, click fingers, tap head 5's -- combine patterns of 2 & 3	Listening	2's: "Oh, Susanna" Exploring Music, Gr. 3, p. 17 3's: "On Top of Old Smokey" "Hornpipe from Water Music" - Handel 4's: "There Are Many Flags In Many Lands" Exploring Music, Gr. 3, p. 2 5's: "Take Five" - Dave Brubeck 7's: "Unsquare Dance"- Dave Brubeck Change Within A Song: "Shenandoah" "Piece in 3 Meters" - Kingsley - Silver Burdett, Gr. 3
Choose instruments to accompany the song emphasizing the strong and weak beats. (ex: drum - strong beat; triangle - strong beat; tambourine - weak beat).	Listening Playing Instruments	Songs from previous list

3. Rhythm Patterns -- Accents-No Accents, Long and Short Duration, Syncopation, Sound-Silence

Write BINGO (1 letter per card) on cards. Sing song following cards. Turn "B" card over to blank side - sing song, clapping on blank letter instead of singing - continue until all letters are turned (♩ ♩ ♫ ♩).	Singing Moving	"Bingo" Exploring Music, Gr. 1, p. 21
Listen to and perform basic rhythm patterns from songs, through echoing them, as a group and individually, and playing a variety of rhythm games, example: O X game -- played like Tic Tac Toe with 2 teams; result is 3 in a row to win!	Listening Reading	9 boxes numbered as such on blackboard 1 O | 2 X | 3 X 4 | 5 O | 6 7 | 8 | 9 X
Recognize (by sight and sound) and perform rhythm patterns from songs by clapping, chanting, and playing rhythm instruments. a. Rhythm Flash Cards: 1) perform, then 2) use 3 at a time for guessing game. b. Listen for patterns in songs. Example: "Popping Corn" Songs For Our Small World: 2/4 ♫ ♩ | ♫ ♩ ‖ c. Perform a pattern as ostinati with a record - Example: March of the Siamese Children (Bowmar Marches) 2/4 ♩ ♫ | ♩ ♫ ‖	Singing Reading Listening Playing Instruments	Take material from Songs For Our Small World
Perform, read, write, create and dictate patterns using: ♩ , ♩. ♪ in 2/4 and ♩. , ♫ in 6/8. Activity: OX game. Variations: After clapping a pattern, teacher chooses a student to either a) echo; b) create an unlike pattern; c) clap and then chant the teacher's pattern; or d) dictate it on the board.	Reading Listening Creating	OX game on board 1 | 2 | 3 4 | 5 | 6 7 | 8 | 9

Perform (clapping, chanting or playing on song flutes in grade 3 and on recorders in grade 4) patterns in 4/4 meter using these notes and rests:  , by working with these notes and rests in songs and games.	Singing Reading Playing Instruments Listening	Music Note Flash cards - for drill Music Domino game - for evaluating Tonette Books: Tonette Tunes and Technic For Performing: The Individualized Instructor (Recorder Books)
Meter 4/4 - Do something different on each beat. Example: - Beat 1 - snap fingers. After learning the song have children do their steady beat while singing. They will notice they will snap fingers first - before syncopation. sing. snap	Singing	"One, Two, Three" Music In The Elementary School, p. 76
After the children know the song well, have them make a list of all the things that cowboys do. Chant each word pattern. Clap the rhythm and determine the rhythmic notation for each pattern. Select a percussion instrument for each of the patterns created. Use the patterns to accompany the song.	Creating	"Lone Star Trail" Music in the Elementary School, p. 100 Percussion Instruments
Students sing song. Sing the first measure and then have children notate it. Do this for entire piece. Have them realize there are only 4 rhythmic fragments in this piece. You may divide into 4 groups each group responsible for clapping their own pattern when it occurs.	Singing	"Jingle at the Windows" The Magic of Music, Vol. 2
Song is made up of only 5 rhythm patterns. After singing song students should be able to divide the piece up into those patterns. Then divide class into 5 groups and play the piece with instruments.	Playing Instruments Singing	"Camptown Races" Discovering Music Together, Gr. 3, p. 22 Rhythm Instruments

I. RHYTHM

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES FIVE AND SIX

Time Allotment: Two - 33 minute classes per week

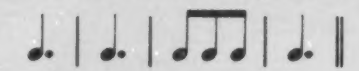
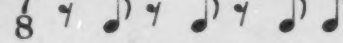
A. LEARNING OBJECTIVES

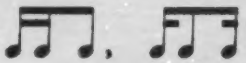
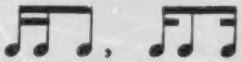
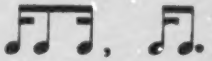
Children will be exposed to, work with and develop the ability to:

1. Recognize syncopation through listening, singing, clapping, playing instruments and moving.
2. Compose and perform extended patterns based on 2-1, 3-1, and 4-1 rhythmic relationships with various instruments.
3. Maintain patterns independently on melody or percussion instruments.
4. Interpret rhythmic notation, note values and meter signature and transform to other meters.
5. Recognize patterns and meters in listening examples.
6. Notate simple patterns from listening examples.
7. Read rhythmic musical patterns.
8. Recognize accent groupings in unusual meters.
9. Perform various rhythmic notations, note values, meter signature, etc., on simple rhythm instruments, the keyboard and/or vocally.
10. Use basic conducting beats.

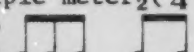
B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Tempo: a. Slow-Fast; b. Changing Tempo; c. Steady Beat; d. Getting Faster or Slower		
Listen for accelerando in recorded music.	Listening	"Polka from Age of Gold Ballet Suite" - Shostakovich
2. Meter: Twos and/or Threes		
Listen for the poly-rhythm (2's and 3's at once). Half of the room clap or snap on the first beat of the 2's -- the other half on the 3's. Put together.	Listening	"Rodeo - Billy, The Kid" - Copland

Given a paper with notes, the students will group the notes into measures according to the meter signature. Ex:	Reading	Music paper and pencil
Transform rhythm patterns written in 6/8 into 12/8, 3/8 and 3/4, through slate board drill, songs and games. Fishbowl Game: Students create 6/8 patterns, put them on slips of paper, play game by having individuals draw patterns and then transform them to one of the other meters.	Listening Reading Singing Moving	Fill in the Meter Signature Game:  , etc. Musical Tic Tac Toe by DeYarman and Trust -- cards and manual from Tometics, Inc. (Buffalo)
Students will discover how the rhythm affects the melody of the song, by singing and listening to songs in unusual meters (5/8, 7/8). a. Sing songs in 5/8, moving to the meter as sing. (pat, clap, clap, pat, clap) b. Listen to recorded music, responding to the meter, as above: _xx_x c. Unsquare Dance -- Students will first do eurhythmic activities in 7/8 and especially be able to perform this following:  (tapping toes on the 8th rest), performing it with "Unsquare Dance".	Singing Listening Moving	Songs in 5/8: "Hot Dog" A Nichol's Worth, Vol. I, p. 4 "Chug-a-Lug Choo" A Nichol's Worth, Vol. II, p. 29 "Everything's Alright" Recorded Music: "Take Five" & "Unsquare Dance" - Dave Brubeck's Greatest Hits Songs in 7/8: "Albanian Wedding Song" Silver Burdett, VI, 1971, p. 136
Transform patterns in 2/4 meter to 2/2 meter, singing and clapping the rhythm of the melody of songs in 2/2 and from 6/8 meter to 6/4 meter.	Singing Listening	"Four In A Boat" "Freedom To Me Means So Much More" A Nichol's Worth, p. 32, Vol. I

Students will become familiar with the following rhythm combinations: In triple meters: In duple meters:	Reading Singing Listening Playing Instruments	Recorded Music: "March Militaire" on Bowmar Marches Songs Using: "Blow the Man Down" "Die Musici" "Over the Sea to Skye" Silver Burdett, p. 124 Using: "Worried Man Blues" "Come and Let Us Dance" "Charlie Is My Darling", p. 117 Holt, Rinehart, Winston; V (1966) "Chicory Chick" ABC VI, p. 62
Jeopardy- gameboard with categories to choose a pattern to clap for a point. Daily Double - doubles amount of points given on pattern. Final Jeopardy Question - team can double or lose all points!	Reading	Using combinations: "Sourwood Mountain" Holt, Rinehart, Winston; V (1966) p. 71 "Give a Little Love" A Nichol's Worth "Canoe Song" Holt, Rinehart, Winston; VI, p. 33  "Nobody Likes Me"  "I Don't Believe It" A Nichol's Worth Vol. I, p. 27 
Fishbowl: Students create and notate a rhythm pattern on paper, put their names on their patterns and place them (one or more) in the fishbowl. Students, one at a time, draw a pattern to write on the board to "correct" and perform for the class. (If student draws his/her own, he/she returns it to fishbowl and draws another.) Composer is announced if pattern was correct; if not, the pattern is corrected.	Reading	Using: "Tom Dooley" "Buffalo Girls"

3. Rhythm Patterns - Accents-No Accents, Long and Short Duration, Syncopation, Sound-Silence

Create, read, and perform rhythm patterns using 2/4 and 6/8 , by learning these patterns through songs and through listening activities. Read and perform and in duple meter signatures by chanting and clapping patterns in songs as well as using them in rhythm games. Example: use "Rhythm Train" as a guessing game having students (or teacher) choose 2 or 3 patterns for the class but perform only one of them to guess!	Creating Reading Playing Instruments Listening	"Hey, Ho, Hey, Lo" Silver Burdett, III, p. 28 "Coffee" Silver Burdett VI, p. 8 "Listen to the Sounds" Jeopardy - game board with different categories to choose patterns from. Rhythm Train - Each train car is a daily creation of one student, put on the wall by the teacher after class. With each pattern, care must be taken against duplication! This makes for exciting creativity. Also, as train gets longer, performance of the entire train gets more fun and challenging to do without a mistake!
Students will take dictation of rhythm patterns using duplets in triple meter ($\frac{2}{4}$) and triplets in duple meter ($\frac{6}{8}$ ) by performing, listening, moving and creating patterns using them.	Listening Playing Instruments Reading Singing Creating	Slate boards or paper
Perform (by clapping, chanting or with rhythm instrument) patterns using the following combinations: $\frac{6}{8}$ by learning several songs and listening to recorded music with these combinations.	Playing Instruments Listening Singing	Songs: "Paper of Pins" Silver Burdett III, p. 98 "Down the River" New Dimensions in Music III, pp. 64 & 65 "Bangity, Wangity, Wapsy, Boom" A Nichol's Worth, Vol. II, p. 1 "Popcorn" "The Frog and the Mouse" Recorded Music: "Barcarolle from Tales of Hoffman" - Offenbach, Adventures in Music, Gr. 3, Vol. I "Pop Goes the Weasel" - Caillet, Adventures in Music, Gr. 4, Vol. I

II. MELODY

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

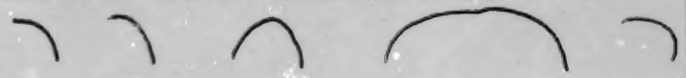
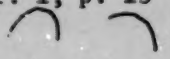
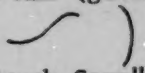
A. LEARNING OBJECTIVES

Children will be exposed to, work with, and develop the ability to:

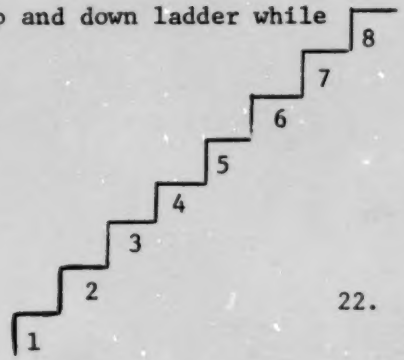
1. Associate pitch with melodic contour.
2. Recognize melodies moving in an upward or in a downward direction or staying the same.
3. Sing simple melodies by rote.
4. Play simple melodic instruments.
5. Identify melodic direction in terms of high, low, up, down and one line.
6. Recognize and identify steps, leaps and repeated tones in melodies.
7. Reproduce (vocally and on simple melody instruments) simple tonal patterns.
8. Sing simple tonal patterns with numbers or syllables.
9. Sing with recognition of expression (loud-soft).
10. Sing in tune with a constantly expanding range.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Direction (Upward-Downward)		
Distinguish upward from downward by: 1. singing songs - moving body or arms 2. playing scales on bells - moving arms or body with sound 3. create an upward or downward accompaniment to play on the bells with a song (ex: "Hickory, Dickory, Dock).	Singing Creating Playing Instruments	"Jack and Jill" (scale version) Discovering Music Together, Vol. I, p. 46 "When Is the Day" The Small Singer, p. 72 Tone Bells
After singing song, show some way the melody moves with body, hands, etc.	Singing Listening Moving	"The Railroad Train" Discovering Music Together, Gr. 3, p. 54

Place cards with pictures of melodic direction in the correct order for the song 	Reading	"Bright Stars, Light Stars" Exploring Music, Gr. 1, p. 152 "Jingle at the Window" Exploring Music, Gr. 2, p. 39
Show the direction of the melody with hand; both arms or body; and draw pictures showing the melodic contour.	Reading Moving	"Little Red Caboose" Exploring Music, Gr. 1, p. 138 "Dance in a Circle" Exploring Music, Gr. 1, p. 138 "Michael, Row the Boat Ashore" Silver Burdett, Gr. 1, p. 13 "Allelujah"  "This Old Man (give a dog a bone)"  "Jimmie Crack Corn" Exploring Music, Gr. 1, p. 13
Do the motions the words of the song suggest.	Moving	"Stretching Song" Exploring Music, Gr. 1, p. 6
After becoming familiar with the sound of our long tuneup patterns which are sung before each song (Major: DRMFSLSMDTD: 1,2,3,4,5,6,5,3,1,7,1; minor: LTDRMFMDLSiL: 6,7,1,2,3,4,3,1, 6,↑5,6). Listen for specific melodic patterns in the following songs:	Listening Singing	DRMFSLS in "Fish and Chips and Vinegar" DRMFSIS (3X) in "Pickin' Up Pebbles" LTDRM in "Minor Tunes" LTDRMFM (4X) in "Jumbo Elephant" DRM (4X) in "Merry-go-Round" DRMFMRD (5X) "Circus"
Listen for the direction of the melody using the first 5 notes of scale. Do the notes move up or down? Play tone bells. Ask questions: Which melody lines move? Which melody lines move down? What does the last line do?	Playing Instruments Listening	"My Little Cats" Discovering Music Together, Book I, p. 27 Tone Bells

Have children make a picture of how the melody moves (moves in a downward scale). Then, do the activity using their hands and the flannel board.	Moving Reading	"Dance in a Circle" Music in the Elementary School, p. 53 Flannel Board Paper, pencil
2. Register (High-Low)		
Listen to the song to find where the teacher ends and point to the picture showing where the song ends (star-high/fish-low). Complete song according to the picture the teacher points to. As individual student completes the song, another student points to picture showing where it ends.	Singing Listening Creating	"Whatever Can That Be" Making Music Your Own, Book 1 (pictures of stars and fish)
Hear the difference between high and low by playing the game "High-Low": 2 bells pitched more than an octave apart 2 players (one with each bell) stand 10 feet apart An "it" is blindfolded and stands between the two bells Both bells play at same time Teacher instructs "it" to walk toward high (or low) sound After a few rounds, re-arrange bells	Listening Playing Instruments	2 tone bells A blindfold
Listen for the direction of the melody while singing the song. Using 3 tone bells and starting on the middle one, play the appropriate bell for the pitches being sung.	Playing Instruments Creating	"Hakof" Musical Growth in Elementary Schools 3 tone bells, ADA or some intervals
Point to the pictures of objects that are high (trees, flying airplanes) or low (fish, turtles) to show where the music is heard. Have students suggest own version of high and low (some "low" objects to an adult may be "high" to a student. e.g. - fish in bowl may be "high" and fish in pond may be "low".) Use body movement to show how the music is heard (high or low).	Moving Listening Creating	Pictures of objects "Nutcracker Suite - Dance of Chinese Dolls (high) - Dance of Sugar Plum Fairies" (high) "Carnival of the Animals - Elephant (low), Swan (low), Turtle (low) Aviary" (high) "Pictures at an Exhibition - Bydlo (lo Ballet of Unhatched Chicks" (high)

3. Range (Wide-Narrow)		
Learn the song. Then show the direction of the song with hands. Start low. Then at end of first line, leap an octave with a continuous downward motion.	Singing Listening Moving	"Come Rowing With Me" Discovering Music Together, Vol. 3
4. Phrase (Long-Short)		
Listen for phrases by singing and moving to each phrase. Play "Stand for the Phrase" game by standing at the beginning of a specific phrase as they sing the song.	Singing Listening Moving	"Tap the Cymbals" short phrases "Billy Boy" long phrases
5. Intervals (Steps, Leaps, Repeated Tones, Melodic Contour)		
After singing this song show some way the melody moves (with body, hands, etc.). This song includes stepwise motion, then a big drop -- then a building up through an entire scale.	Singing Listening Moving	"The Railroad Train" Discovering Music Together, Gr. 3, p. 54
Show direction of melody with hands. Play melody on bells (arranged in scale order). Mix-up tone bells and have students put them back in order while singing.	Listening Singing	"Ebeneezer Sneezer" Songs For Our Small World, p. 41 "Taffy" Exploring Music, Gr. 1, p. 151 "Little Ducklings" Exploring Music, Gr. 2, p. 55 Resonator Bells
Move finger, by step or by skip, up and down ladder while singing song. 	Reading Singing Moving	Music Books Ladders Step: "Dance in a Circle" Exploring Music, Gr. 1, p. 139 "Twinkle, Twinkle, Little Star" Step, then leap, then steps: "The Busy Washerwoman" Silver Burdett, Gr. 1, p. 168

		Scale: "Five Little Pumpkins" Exploring Music, Gr. 1, p. 76 Stepwise: "Bright Stars, Light Stars" Exploring Music, Gr. 1, p. 152 "Clapping Land" Exploring Music, Gr. 1, p. 2 "Hot Cross Buns" Exploring Music, Gr. 1, p. 10 Tonic Chord: "Can You Dance" Exploring Music, Gr. 1, p. 145 "Johnny Works With One Hammer" Exploring Music, Gr. 1, p. 101 3 5 6: "It's Raining" Exploring Music, Gr. 1, p. 146 "Ding Dong Bell" Exploring Music, Gr. 1, p. 35
Sing song and then show how the melody moves (by use of hands, body, etc.)	Singing Listening Moving	"My Little Duckling" Discovering Music Together, Gr. 1, p. 31
The song consists of all steps that just move down. This could be sung using hand motions and/or 3 tone bells.	Listening Moving Singing Playing Instruments Creating	Song: "Hop, Old Squirrel" Discovering Music Together, Gr. 2, p. 67 Tone Bells
6. Combining Melody with other elements		
Find a rhythm in the melody. Clap it. Walk it. Play it on instruments.	Singing Playing Instruments Moving	"Row, Row, Row Your Boat"

II. MELODY

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades).

GRADES THREE AND FOUR

A. LEARNING OBJECTIVES

Children will be exposed to, work with, and develop the ability to:

1. Recognize, perform and create simple scale-line and chord-line patterns using the staff and music notation.
2. Develop an awareness of and an ability to sing multiple sounds as in descants, rounds and two-part music.
3. Create simple melodies vocally and on melody instruments.
4. Use numbers, syllables and/or letter names in creating, singing and playing melodic patterns.
5. Recognize and reproduce melodies from recorded music examples.
6. Read music.
7. Recognize, sing, play and name intervals of a third, fifth, sixth and octave.
8. Sing independently, in tune, with an extended range.
9. Accompany a melody using keyboard or fretted instruments.
10. Sing, play, and be able to recognize phrases in a melody determined by strong and weak cadences.

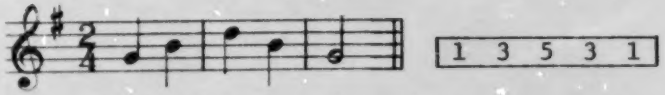
B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Direction (Upward-Downward)		
"Mystery Tune of the Day": Teacher writes the melody of a familiar song on a chart and hangs it where everyone in the class can see it. When students think they know the name of the song, they write the title and their own name on a piece of paper and put it in an envelope.	Reading	Chart, paper, pencil, envelope
After learning song, sing and show melodic contour with hands. Then, write, beginning on middle c, all the tones you find in "Scale Song".	Singing	"Scale Song" Discovering Music Together, Gr. 4, p. 28

Sing patterns found in major and minor scales. Use as a "tune-up" before singing songs written in the key of those scales. (Major: D T L S L T D M S L T D; 1,7,6,5,6,7,1,3,5,6,7,8; minor: L Si F M F Si L D M F Si L, 6,↑5,4,3,4,↑5,6,1,3,4,↑5,6) Listen and find these or other patterns in songs. Play them on bells or song flutes.	Singing Reading	Songs: "Dinosaur Diet" "Lucy Locket" "Don Gato"
Discover a sequence. Listen to the song; sing the song and show the melodic contour with hands; draw a picture of the song using lines for notes. Phrase 1 Phrase 2 Phrase 3 Describe the melody: Phrase 1 & 2 look alike. Phrase 3 is different. Phrase 2 uses the same melodic contour as phrase 1, but 2 is 3 notes higher (a sequence).	Listening Reading Moving	"Where Is John?" Exploring Music, Vol. 4 p. 5
2. Register (High-Low)		
Learn the letter names of the notes of the treble staff by use of the "hand" rule (5 staff lines - 5 fingers), by being human notes on our floor staff, and by drawing and labelling note letters on slates. When familiar with the rule, create sentences or stories using secret "Music" words. To "test" their knowledge, Concentration may be played.	Reading Creating	Floor staff and slates Concentration Board with flash cards of individual treble notes which must all have a match (except for the wild card!)
Listen to the sounds in the song. Where is this sound -- high or low?	Listening Moving	"Dance In A Circle" Exploring Music, Gr. 1, p. 138 (compare beginning and end)

3. Range (Wide-Narrow)		
Sing the Majc scale by syllable, number, letter and play it on the bells and song flutes.	Moving Singing Playing Instruments	Floor staff, bells, song flutes Tonette Book: Tonette Tunes and Technic by Henry Davis (Rubank)
Listen for octave leap in songs after working with the interval in tonal activities.	Listening Singing	"Deaf Woman's Courtship" Exploring Music, Gr. 3 "Frog and the Mouse"
Use body movement to show the distance between the high and low tones in the music.	Moving	Narrow Range "Brahms Lullaby" "Ase's Death from Peer Gynt Suite" - Grieg "Calm from William Tell Overture" - Rossini "The Little Train of Caipira from Bachanas Brasileiras" - Villa Lobos Wide Range "Chinese Dance from Nutcracker Suite" - Tschaikovsky "Can Can From Fantastic Toyshop" - Rossini-Resphigi "Hansel and Gretel" - Humperdinck "Ballet of the Unhatched Chicks from Pictures at an Exhibition" - Mussourgsky
4. Phrase (Long-Short)		
(4 bar phrases) Teacher sings the song as class listens. Ask questions: "Why did I wait so long to take a breath?" (Because you're telling a story.) Demonstrate the wrong way and see if class can pick up the concept of not breathing until they have finished a sentence. Then have them try the song and breathe in the correct places.	Listening Singing	"Eleven Little Froggies" Discovering Music Together, Vol. 3, p. 57

Listen for phrases of familiar songs. Using well known songs, play "Bounce the Phrase" game - listening for the phrases. "Bounce the Phrase" game: Stand in circle; all sing song; one student bounces the ball at the beginning of phrase to student across the circle, this student bounces the ball at beginning of next phrase, etc. Then, using music books, recognize phrases of the songs by looking for and counting them in given songs. Sing song, raising hands at beginning of each phrase.	Singing Reading Listening Moving	Exploring Music, Gr. 2 "Haul Away Joe" p. 116 "Three Pirates" p. 58 "The Cowboy" p. 94 "Billy Boy" Ball Music Books
Another phrase activity: Match the Phrase Game 1. A favorite song is chosen. 2. Class divides in 5 groups. 3. One group goes out in hall to be "It". 4. The other groups are assigned a phrase of the song to clap when called to. 5. "It" returns to determine the correct order of phrases by asking each row to clap its' phrase.	Listening	"Billy Boy" Exploring Music, Gr. 2
By raising hands, find the resting places in the song (strong feelings of rest or slight pause). How many phrases? Move to the music; change direction at end of each phrase.	Singing Listening Moving	"Oh, Where Has My Little Dog Gone" Exploring Music, Gr. 1, p. 44 "Hush Little Baby" "The Flea and the Mouse" Silver Burdett, Gr. 1, p. 119 (strong cadence delayed - not after house) "America" "The Cowboy" Exploring Music, Gr. 2 "Oh, Susanna" Exploring Music, Gr. 2 p. 154
Listen to the song to find the number of phrases. Listen for phrases that sound the same. Are they exactly the same (no- phrases 1, 2 and 4 begin the same, but differ in the second half). Follow the notation and sing the parts of phrases 1, 2 and 4 that are exactly alike. Follow the notation and sing the second half of the phrases 1, 2 and 4.	Reading Listening Singing	"There Are Many Flags in Many Lands" Exploring Music, Gr. 3, p. 2

Listen to the song to find the phrases that are exactly alike. (Phrases 1 and 2 are same, phrase 3 is different.)	Listening Singing	"For the Beauty of the Earth" Exploring Music, Gr. 3, p. 4
This song has 4 different notes. Count how many different notes and how many of each are in the first line. Continue piece in same manner. Emphasize that the same notes keep recurring many times.	Reading	"Roll Over" Discovering Music Together, Gr. 3, p. 31
5. Intervals (Steps, Leaps, Repeated Tones, Melodic Contour)		
"Find" the melodies of familiar folk songs on the dulcimer, by ear or from notation. Create new melodies or variations on these.	Singing Reading Creating Playing Instruments Listening	Songs: "Aunt Rhody" "Bile Them Cabbage" "This Land Is Your Land" "Love Somebody" "Rocky Mountain" Dulcimer Dulcimer Books
Name the intervals of this song. (The first 3 make a major triad; then stepwise; Line 2 - same as 1; Line 3 and 4 - stepwise ↑, then ↓.) When this is completed, play on tone bells.	Listening Playing Instruments	"The Speckled Bird" Discovering Music Together, Gr. 3, p. 71 Tone Bells
Stepwise exercise - entire piece moves up by steps. Melodic contours: Play on tone bells. Then, play in 2 parts as written.	Listening Playing Instruments	"Little Robin Redbreast" Discovering Music Together, Gr. 3, p. 130 Tone Bells
Match melodic patterns with a corresponding pattern written in numbers. e.g.  Play the patterns on bells and sing them with numbers.	Reading Playing Instruments	Melodic patterns written on cards Cards with numbers corresponding to melodic patterns

Leaps/Intervals: listen to the song. 3 pitches used -- low, middle, high. Show the melody with your hand while class listens. Sing the song while showing the melody with hand by phrase, class helps write the song using ikons. ( ) etc.	Reading Listening Singing	"Simple Song from Sesame Street"
Using 3 tone bells, find the low (middle, high) one. A student plays the melody while the class sings. Sing the song using numbers (1,3,5). Students work in groups of 2 to write a composition using 3 pitches (low, middle, high). Add words to the song. Teach the song to the class. Class can sing the melodies at sight using "low, middle, high" or "1,3,5".	Reading Creating Singing	"Simple Song from Sesame Street"
This song consists of 4 notes. Play it on the tone bells. The first pattern is a large leap -- then the 2nd phrase is stepwise motion. Phrases 3 and 4 are identical to 1 and 2.	Playing Instruments	"Who's That Tapping at the Window" Musical Growth in the Elementary School, p. 48 Tone Bells
Hear and sing minor 3rds in songs, individually and in a group, through games, playing bells, listening for the pattern in new songs having this pattern. "Guess Who Sings Your Name" Game: 1. "It" hides behind piano. 2. Group sings: "Turn your back and close your eyes, close your eyes, close your eyes, Turn your back and close your eyes, and guess who sings your name." (Tune: Mary Had a Little Lamb) 3. Teacher points to a student (in class) to sing - "It's Ma - ry, Ma - ry". Sol mi Sol mi 4. "It" guesses who sang. If correct, new "it" is the singer of "It's" name. If incorrect, repeat song.	Singing Listening	"Swinging" sol-mi (4X) "Lady" - SM (4X) "Postman" - SM (2X) Tone Bells

Hear and sing 5ths, individually and as a group, through listening "games", singing familiar songs, playing bells, and listening for the pattern in new (unfamiliar) songs. Human Tuneup Game: 3 children act out tonic chord by one sitting - do; another kneeling - mi; and the other standing - sol; a pointer points to them as class sings what is pointed to.	Singing Listening	"Frog in Yonder Pond" (Sol-Do) "Pitter Patter" (La-Mi) The Small Singer
6. Combining melody with other elements		
Play melodies on the piano, (reading treble and bass clef notes) some with harmony. First, drill bass clef notes through various activities, including Concentration game.	Singing Playing Instruments Listening Moving Creating	Piano Primer level piano books Concentration Game

II. MELODY

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades).

GRADES FIVE AND SIX

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

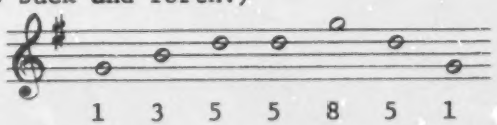
1. Recognize, sing and play common melodic intervals and recognize the difference between - Major - minor - and pentatonic scales.
2. Increase independence, accuracy, range and expressiveness in singing.
3. Become more proficient with using number, syllables and/or letter names in singing, playing and creating melodies with simple accompaniment.
4. Become more proficient in singing rounds, descants and 2-part and simple 3-part music.
5. Create and play melodies and accompaniments by the continued use of fretted and melodic instrument.
6. Increase independence in using music notation and the ability to recognize all musical symbols including bass clef and common expressive markings.
7. Interpret key signatures to establish tonality.
8. Be aware of approaching boys voice changes.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Direction (Upward-Downward)		
Using any two part song, learn the second part by rote. Have students identify the general direction of this part as well as noting the leaps upward and downward.	Singing Reading	Song: "We're On The Upward Trail"
Do the above once again but have students look at the printed score. Find general direction as well as leaps.		

2. Register (High-Low)		
Have students work with leger lines above and below the staff. Find letter names or syllables and numbers in the key of C.	Reading	Music paper
Work with bass clef. Learn names of lines and spaces. Build a large grand staff. Place it prominently in front of the room. Play "find the note" games such as: Find the note four lines above the bass clef. Find the note three spaces below the treble clef, etc.	Creating Reading	Cardboard, lettering pens, music paper
3. Range (Wide-Narrow)		
Listen for octave leap in songs, comparing the wide note range of these songs with narrow range songs like simple rounds ("Are You Sleeping", etc.)	Listening Singing	"When I'm Thinking of You" A Nichol's Worth, Vol. I, p. 19 "You Make Me Glad That I Know You" A Nichol's Worth, Vol. II, p. 36
4. Phrase (Long-short)		
Feel phrase length by singing, moving, reading and playing phrases on instruments.	Singing Reading Moving Playing Instruments	Tonettes and Tonette Books (Gr. 3) Recorders and Recorder Books (Gr. 4)
Create new lyrics for familiar songs by understanding songs construction by phrases.	Creating	Song: "Fooba Wooba John" New Dimensions in Music IV
Decide how many phrases in songs, finding the weak and strong cadences.	Listening Reading	"There Are Many Flags in Many Lands" Exploring Music, Gr. 3, p. 2 "Donkey Riding" Exploring Music, Gr. 4, p. 36

5. Intervals (Steps, Leaps, Repeated Tones, Melodic Contour)

Sing and listen for the interval of a 4th in familiar and unfamiliar songs.	Singing Listening	Songs: "Spanish Guitar" (Sol → $\overline{\text{Do}}$) "Love Somebody" ($\overline{\text{Do}}$ → sol; sol → $\overline{\text{do}}$) "Ocean Trip" ($\overline{\text{La}}$ → Mi)
Associate pitch numbers with notes on the staff and turn these numbers into sound patterns by playing bells and singing. Teacher writes the melody for the first phrase of several familiar songs on charts. Students select the chart showing the melody being played. This can be played as a game in teams. Divide class into teams (any number). Play melody on resonator bells - first person on team 1 tries to match. If matches, team sings and gets a point. If no match, next team tries. If it is a match, team gets point and next team tries.	Singing Playing Instruments Reading	Any familiar song Charts Tone Bells
"Melody Spelldown": Divide the class into 2 groups. The leader writes a key signature on a staff on the chalkboard. The leader writes the numbers for a pattern. The first student in group 1 must place the notes in the right places on the staff. The first student in group 2 must play the melodic pattern on the bells. For the second example, group 2 writes the notes, group 1 plays. (This alternates back and forth.) e.g.:  1 3 5 5 8 5 1	Reading Playing Instruments	Staff on chalkboard (or flannel board) Tone Bells
Read simple melodies containing familiar melodic figures, scale-wise progressions, tonic chord leaps. Find phrases that look same/similar/different. Given home tone, find melodic patterns using step-wise movement and tonic chord skips. In the key of the song, sing the scale and tonic chord (numbers). Sight-sing song with numbers. Correct any rhythm inaccuracies. Sing the song with words.	Reading Singing	Exploring Music, Grade 3: "For Health and Strength" p. 5 "Some Folks Do" p. 10 "You Shall Reap" p. 22 "Turn the Glasses Over " p. 30 "Sandy Land" p. 32

		"Sandy McNab" p. 37 "Four in a Boat" p. 47 "Awake and Sing" p. 60 "Deaf Woman's Courtship" p. 68 "Michael Row the Boat Ashore" p. 91 "Sarasponda" p. 97 "Love Somebody" p. 116 Minor: "Clouds" p. 58
6. Combining melody with other elements		
Recognize by sight the form - introduction, melody, refrain. (Intro., A, B) Everyone sings introduction and melody. At B, divide into parts. The student should be able to identify the bottom line as melody and the top line as harmony.	Singing Listening	"Roll On, Columbia" Discovering Music Together, Gr. 5, p. 90
(Harmonic concept - two sounds at the same time.) After children know the 3 phrases well, sing as a 3-part round. Draw attention to the interesting rhythmic and melodic contrasts created when the 3 phrases are combined.	Singing Listening	"Come, Follow Me" Musical Growth in the Elementary School, p. 188
Learn songs with descants. Everyone should sing both parts separately and then split into 2 parts.	Singing Listening	"Sweet Betsy from Pike" Discovering Music Together, p. 8 & 9, Gr. 5
Learn that many elements of music are necessary to compose a song by: 1. Creating a melody on bells for an original Haiku. 2. Writing it on the staff. 3. Figuring out rhythm for it and assigning an appropriate tempo and dynamic marking for it. 4. Notice spots for a word painting. (Ex."Time")	Singing Playing Instruments Listening Moving Creating	"Time" A Nichol's Worth, Vol. I, p. 46

III. FORM

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Recognize more than one sound or melodic line.
2. Recognize phrase patterns as same or different.
3. Create like and unlike rhythmic and melodic patterns.
4. Listen and be familiar with musical types such as: march and lullaby.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Repetition-Contrast		
Review the two themes (1) London Bridge - first theme - A (2) Baa Baa Black Sheep - 2nd theme - B Make up a composition using the two themes in specific forms - Ex. ABA; ABBA. Listen to the composition by McDonald and identify the themes as they are heard, distinguishing the sections: A - London Bridge B - Baa, Baa, Black Sheep A - London Bridge	Creating Listening Singing	"Children's Symphony - First Movement McDonald
Distinguish between like and unlike phrases by singing songs that include both.	Singing Listening	Song: "Cape Cod Chantey" (Solo - Chor

2. A B - A B A

Hear A B A form by singing, moving (in groups, "A" group and "B" group), playing instruments while listening for their section of the songs and records. Then chart the form on the board using shapes, names, colors and then letters - A B A.	Singing Moving Listening Creating Playing Instruments	Instruments: Contrasting - examples: sticks vs. tambourines or drums vs. triangles Songs: "Eskimo Song" "Best Friends" Silver Burdett, Gr. 2 "All Night, All Day" Exploring Music Gr. 2 Recorded Music: "Funeral March of the Marionettes" - Gounod "Children's Symphony - 1st Movement" - McDonald
Listen for 2 distinct sections (1 repeated). Have part of class sing the A part -- the other part B.	Singing Listening	"Get on Board" Music in the Elementary School, p. 114

3. Repetition with Variety and Contrast

Listen to the "Moldau". Find the melody which represents the river. Identify each time it appears. Listen to see if it changes at all. (Minor - Major - Shorter - Longer)	Listening	"The Moldau" - Smetena
Sing through entire song. The second time through - clap on the first letter to the word "Bingo". Repeat process through entire word. A variation on this could be using a different motion or sound for each letter.	Singing Moving	"Bingo" Discovering Music Together II

III. Form

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES THREE AND FOUR

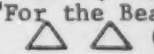
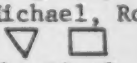
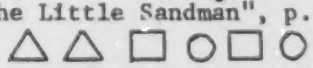
A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

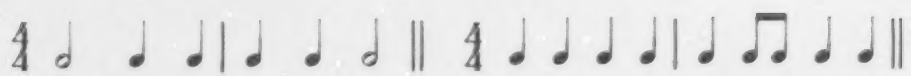
1. Recognize repetition and contrast of phrases, rhythmic patterns and melodic line.
2. Understand simple AB, ABA, Theme and Variation form and small dance forms (Minuet, Waltz).
3. Create melodically and rhythmically simple AB, ABA and Theme and Variation forms.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Repetition-Contrast		
Draw attention to the repeat signs. Plan a dance as suggested by the words of the song. Discuss how the dance and the design of the song must match.	Listening Moving	"Chebogoh" Music in the Elementary School, p. 94
Clap the rhythm of "Jimmie Crack Corn and I Don't Care". How many times do you hear that rhythm?(3) Is the melody the same each time? Procedure: 1. Sing song assigning number to each phrase (show phrase number on fingers). 2. Hum song - still showing phrase numbers. 3. Do phrases 1, 2 & 3 sound exactly alike? (Do phrases 1, 2 & 3 "look alike", if music is used.) Which phrase is completely different than the other 3?	Singing Listening Reading	"Jimmie Crack Corn", Exploring Music, Gr. 1, p. 13

Indicate the form of the song - Aa Aa Ba - determined by cadences and half cadences.	Singing Listening Reading	"Oh, Susanna", Exploring Music, Gr. 2, p. 154
Distinguish between repetition and contrast by singing and listening to songs that lend themselves well.	Singing Listening	Songs from textbooks Recorded Music: "Fairies and Giants" from Wand of Youth Suite No. 1 (Elgar) Adventures in Music, Gr. 3, Vol. 1
Distinguish between like and unlike patterns, by singing, playing on bells, listening for repeated patterns in songs and by creating short tonal and rhythmic patterns: Activity: Sandwich Game (students help build "Rondos" -- bread and filling, bread and filling, etc.) Create a rhythmic sandwich (Rondo). The class is given a rhythm pattern for the "beat". Then the teacher performs the "filling". This activity requires that the children remember their pattern and not simply echo what they have heard the teacher clap.	Singing Listening Creating Playing Instruments	Tone Bells Rhythm Instruction Manual For Musical Tic Tac Toe - I by R. M. DeYarman (Tonetics, Buffalo)
Develop a stronger sense of repetition and contrast by creating question and answer patterns (tonal and rhythmic). This activity should lead to review of A B form.	Singing Creating	
Listen for form - by phrases. Given a number of geometrical shapes (several of each), put the shapes in order according to what is heard using the first verse of the songs only.	Listening	Geometric shapes Exploring Music, Vol. 3 "Home on the Range", p. 102 "For the Beauty of the Earth" p. 4  "Tinga Layo" p. 38 "Michael, Row the Boat Ashore", p. 91  "The Little Sandman", p. 92 

2. A B - A B A

Work with A B B - form a parade. Learn the song first; then while marching along, play the instruments on either the A or B section.	Listening Playing Instruments Moving	"The Big Parade" Discovering Music Together, Gr. 2, p. 100 Rhythm Instruments
Listen for form in music. Decide how many parts. Arrange shapes to show same or different parts (e.g. △ ○ △). Call parts by letter names (A B A). Show different parts of song by moving differently (hands, feet, hands).	Listening Moving	Shapes A B: "Clap Your Hands" Silver Burdett, Gr. 1 p. 37 "Old Joe Clark" Silver Burdett, Gr. 2, p. 49 "Shoo Fly" Silver Burdett, Gr. 2, p. 51 "Oh, Susanna" Exploring Music, Gr. 2, p. 154 (2 large sections) A B A: "Scenes from Childhood #6", R. Schumann "The Elephant", Hap Palmer "Get on Board" Silver Burdett, Gr. 1, p. 40 "Children's Symphony, First Movement" - McDonald A B A B: "Hush Little Baby"
Create with form, using patterns such as: Part A Part B 	Creating Playing Instruments	Charts or chalkboard Rhythm instruments
Ask this question: How could you make this into an A B A form? Play an A B form, then play an A B A form. Make combinations or create new patterns to use.		
After learning the song listen to song to discover 2 different parts.	Listening Singing	"Jingle at the Window" The Magic of Music, Vol. 2

A B A B -- which lines sound the same?(1-3)(2-4). Create a way in which A is different than B. (Example: using geometric shapes, using instruments, etc.)	Creating Listening	"Who's That?" Discovering Music Together, Gr. 2, p. 77
Listen to form as play "Button" -- a game of passing the button around. The form is A A B A. When B occurs, pass other way; A - original way. When stop singing and playing - person(s) with button out of game.	Listening	"Button" Discovering Music Together, Gr. 2, p. 70 Buttons
Create with form of the song (A B form with B repeated). Make up own form with different colored circles -- then sing form that is made up.	Singing Creating	"Pick A Bale of Cotton" Discovering Music Together, Gr. 2 Circles of 2 different colors - 3 of each
Listen to the song. Students decide how many different letters they will need to describe the form (2 or 3). Write the form of the song AA'Ba' (phrases) (2 and 4 are similar).	Listening	"Home on the Range" Exploring Music, Gr. 3, p. 102
Given cards of geometric shapes and/or letter names, arrange the cards according to the sections heard.	Listening	A B A: "Gershon Kingsley" Piece in 2 meters, Silver Burdett, Gr. 3, p. 57 A B: "Boil 'Em Cabbage" Silver Burdett, Gr. 3, p. 57 "Home on the Range" Exploring Music Gr. 3, p. 102 "Down the River" Exploring Music, Gr. 3, p. 118
Listen for form of songs with rhythm and tonal contrast by first creating (verbally or with bells) rhythm and tonal patterns using contrasting sections.	Listening Singing	A B A: "Charlie Is My Darling" A A B A: "Picking Up Pebbles"

Sing song. Discuss how many different parts (A B B A).	Listening Singing Reading	"The Birds" Discovering Music Together, Gr. 3, p. 84
Learn that two-section songs with D.C. al Fine are really A B A. Sing song first - (2 sections with repeat of A). Using shapes put shapes on board ○ △ ○ . Then look at book to discover only two sections and therefore the meaning of D.C. al Fine.	Listening Reading	"Boysie" Music in the Elementary School, p. 98 Shapes
Form A A B A -- choose one person for bugler to announce the introduction of the March. When the main melody is heard, the others begin to march. Stop when the second melody is heard. At return of first melody, march; at the beginning of each new section, change directions.	Listening Moving	"Memories of Childhood March, Little Soldiers" Musical Growth in Elementary School, p. 69
3. Repetition with Variety and Contrast		
Listen, create play, act out when form changes (indicating a different action).	Listening Moving Creating	"Battle and Defeat of Napoleon" - Harry Janos Suite - Kodaly
Theme and Variations -- write down a theme on a piece of paper (has to be movement), collect in hat, and pass out someone else's to students. Come up with variation while the rest of the class must come up with theme.	Creating	Paper and pencil
Theme and Variation - student will be exposed to music in the form of theme and variation by singing the melodies of the records first, varying them as many ways as they can think, then listening to the recordings.	Singing Listening	Caillet's "Pop Goes the Weasel" Gould's "American Salute" (When Johnny Comes Marching Home) Copland "Theme and Variations on Simple Gifts" from Appalachian Spring

Students will be exposed to ballet music, listening to the stories first, then hearing the music and seeing filmstrips. Discuss program music.	Listening	Filmstrips: "Tschaikovsky" (filmstrip of his life) "Swan Lake" "Sleeping Beauty" "Nutcracker Suite" Books: Swan Lake

III. FORM

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES FIVE AND SIX

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability t :

1. Recognize and/or create simple forms -- such as rondo, dance form, ballet.
2. Identify simple forms through listening.
3. Understand more complex form structures -- such as Sonata, Allegro, symphonic poem.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Repetition-Contrast		
Listen to Part I of the Mississippi Suite by Grofe. Identify each change of instrument family as a change in the form. Brass - A Woodwinds - B String - C Combination of Instruments - D Listen for differences in volume, direction of melody, use of rhythm with melody. Listen to see if repetition is exact or altered in any way.	Listening	"Mississippi Suite - I. Father of the Waters" - Ferde Grofe String - C Woodwinds - B Brass - A
2. A B -- A B A		
A B A C A D A - Change movement for change of form. Walk as though a part of the face of a clock. Imitate wooden figures, etc.	Listening Moving	"Viennese Musical Clock" - Harry Janos Suite - Kodaly

Listen for form in recorded music.	Listening	"Colonel Bogey March" (Alford) Marches (Bowmar) - ABACA (Rondo) "March" (Prokofieff) Marches (Bowmar) -- ABA
3. Repetition with Variety and Contrast		
Study the humor found in this Suite in its' development of a seven note motif - changing octaves - changing instruments - question-answer - fragmenting Listening lesson (good for form, tone color, tonality) Four Movements Suite 1. Father of the Waters - slow - ABCDCBA 2. Huckleberry Finn - fast 3. Old Creole Days - slow - ABA 4. Mardi Gras - fast - AB Can be considered "program" music. -- 1. Tells story 2. Paints picture 3. Creates mood Activities: 1. Students do body movements depicting each section - change with change in music. 2. Some students create a pantomime acting out Huckleberry Finn. Others guess the story being created.	Listening Moving Creating	"Mississippi Suite" - Ferde Grofe
Programatic - Symphonic Poem Excellent listening lesson to compare with Suite. Eight separate (recognizable) sections although they flow into one another rather than separate pieces. Main theme (second section) repeats and changes tonality. Contrast and variety between sections. 1. Two Springs - Clarinet, Flute 2. Mighty River - Minor 3. The Hunt 4. Wedding Dance 5. Castles and Moonlight 6. The Rapids 7. Capitol City 8. On To The Sea	Listening	"The Moldau" - Smetana

Listen to this recording for the following: programmatic -- seven note motif -- development -- repetition extension inversion fragmentation, etc. Read "Jagendorf's" legends and myths about Tyll. Compare with mood of Strauss music and musical techniques employed.	Listening	"Tyll Eulenspiegel" - Strauss
Return of Sinbad theme (and others). Use of solo instruments to represent characters and moods. Identify -- act out.	Listening	"Scheherezade Suite" - Rimsky-Korsakov
Five movements - programmatic - variety of forms. Compare moods. Identify solo instruments. Attach each to a mood.	Listening	"Mother Goose Suite" - Ravel
Theme and Variations -- everyone thinks of a theme. Hands in. Then everyone gets anothers theme. Must write down and perform. Five variations on it. May use movement, instruments, objects in room, etc.	Creating	Paper and pencil
<u>Theme and Variations from Symphony in G Major</u> - After listening to this and discussing what theme and variation is; list possible ways to vary themes. Many possibilities: 1. add a counter-melody; 2. change from Major to minor; 3. change rhythm; 4. add a few tones to melody; 5. vary instruments; etc. Then go through each variation, stop, discuss what is different. Write it out on worksheet handed out by teacher. Create own theme and variations by taking a simple tune that they all know. Divide the class into small groups and assign each group to create a different kind of variation. Perform to see if the rest of the class will decide what they have varied.	Listening Creating	from Symphony in G Major by Joseph Haydn, Bowmar Orchestral Library #62
Listen for use of this motive:	Listening	"Egmont Overture" - Beethoven

IV. TONE COLOR

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Distinguish between tonal and rhythmic classroom instruments.
2. Identify instruments by families -- (woodwind, brass, string and percussion)
3. Recognize voice type.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Classroom, Folk, Wind, Brass, String, Percussion, Voices, Keyboard, Ethnic Instruments		
Play instruments while singing songs and while listening to records.	Playing Instruments	Hap Palmer Record Sousa records Rhythm Instruments
Play instrument (drum, woodblock, etc.) at appropriate place in song.	Singing Playing Instruments	"Big Bass Drum" Exploring Music, Gr. 1, p. 104
Listen to 1 section at a time and decide what animal looks and sounds like the music. Then have children act out the animal. Pass out envelopes of animals. Talk about the sound of 1 section at a time. Have children identify what animal they think the music is representing.	Listening Moving	Record: "Carnival of the Animals" Holt, Rinehart, Winston II

Read story of Billy Goats Gruff -- and then help them compose a musical story. Take the characters and discuss them. Are they old or young -- nice or mean. Pick out instruments that go with each character. Then discuss the actions that character does. Pick out instruments for this. Start story over having children act out and playing the instrument that goes with the character. Discuss whether the instrument has 1 pitch or many pitches.	Playing Instruments	Story book of Billy Goats Gruff Percussion Instruments The Three Bears

IV. TONE COLOR

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES THREE AND FOUR

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Identify instruments within each family by sight and sound.
2. Recognize common combinations of instruments -- orchestra, band and chorus -- ensembles.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Classroom, Folk, Wind, Brass, String, Percussion, Voices, Keyboard, Ethnic Instruments		
Recognize individual solo instrument (by sight and sound).	Listening Moving	Record: "Carnival of the Animals" Holt, Rinehart, Winston II
Introduction - French Horns. We start on trip; all aboard. -- Theme A - Woodwinds, bells. We're on our way -- Theme B - Violins. We're going through the hills, then Theme A returns. We're arriving. Ask following questions: 1. What instruments play Theme A? 2. What instruments play Theme B? 3. What is the form of this music?	Listening	Record Player "Departure from Winter Holiday Suite" by Serge Prokofiev
Imitate the performance manner of many solo instruments. A good game is "The Conductor says", working like "Simon says". If leader says only "Play the violin" without "The Conductor says", the class should not do the motion. If someone does, he/she is out.	Listening	"Children's Introduction to the Orchestra" (records) Bowmar Posters

Another good game for knowing solo instruments is "What Instrument Is This?" "It" stands in front of class imitating an instrument; when he/she finds someone who correctly identifies it, that person becomes the new "It".	Moving	
Point to the pictures of instruments heard: Overture - violins introduce theme; March - trumpet, French Horn, Clarinets; Chinese Dance - flute and piccolo; Waltz of Flowers - harp, (intro) theme by French Horn, Clarinet, violins (waltz)	Listening	"The Nutcracker Suite" Tschaikovsky, Exploring Music, Gr. 2, p. 80
Plan an introduction that will describe the mood of song. If a train is coming, what do you hear? Then as the train leaves, what do you hear? This could be the coda. Select instruments and rhythm patterns for sound effects. Also emphasing tempo changes.	Playing Instruments Creating	"Get on Board" Music in the Elementary School, p. 114 Percussion Instruments
Learn about the 4 Orchestral families, listening to an example of each, seeing the posters of each, and seeing filmstrips (Meet the Instruments). Divide the class in 4 groups assigning each with one family, then playing the recordings listed. Each group stands as they hear "their family" and imitate one of the instruments shown on "their poster". When quite familiar with the orchestral families and after reviewing folk instruments, the students may "test" (as class or in small groups) their knowledge, one activity being "Spin and Tell" game. Spin and Tell Game: Players spin and identify the instrument picture indicated on the game board. When class plays, teacher asks bonus question about each instrument.	Listening Moving Creating	"Young Person's Guide to the Orchestra" Britten - all 4 families New Dimensions in Music VII, p. 104 Gabriel: Brass & Organ - "Caniona" Holt, Rinehart, Winston III, p. 136 "Spring from 4 Seasons" - Vivaldi "Percussion Melee" Holt, Rinehart, Winston II "Toccata for Percussion" Holt, Rinehart, Winston III, p. 155
Listen for instruments - Violin Duet vs. Orchestra.	Listening	Bach Concerto for 2
Listen for styles of playing - Antonio Vivaldi - 4 Seasons, op.#4 - bow & pluck - Winter	Listening	Violins - d minor

IV. TONE COLOR

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES FIVE AND SIX

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Identify cultural and ethnic instruments.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Classroom, Folk, Wind, Brass, String, Percussion, Voices, Keyboard, Ethnic Instruments		
Show different sounds and have children accompany while singing.	Singing Playing Instruments	"Halleloo" - Folk Song from Trinidad, Calypso Rhythm
Autoharp - one student strums while another chords -- rest of class sings. Students will be able to hear the sounds of different folk instruments as accompaniment to our songs (autoharp, guitar, dulcimer).	Singing Playing Instruments	Any song using 1 or 2 chords
Variety of changing colors Use of solo instruments, (particularly woodwind and percussion) bass clarinet, flute, oboe, baritone sax, clarinet --- interesting percussion --- use of solo instruments (particularly on cadenzas)	Listening	"Mother Goose Suite" - Ravel "Scheherezade Suite" - Rimsky-Korsakov

Listen to music and determine instruments being heard: Listening

Piccolo: Prokofiev - Birth of Kiji from Lieutenant Kiji
- Peter and the Wolf
Sousa - Stars & Stripes Forever
Tschaikovsky - Chinese Dance from Nutcracker Suite

Flute: Debussy - Play of the Waves from LaMer
Grieg - Morning from Peer Gynt Suite
Prokofiev - Peter and the Wolf
Rimsky-Korsakov - Flight of the Bumblebee
Ravel - Mother Goose Suite

Clarinet: Rimsky-Korsakov - Scheherezade
Borodin - In the Steepes of Central Asia
Gershwin - American in Paris
Prokofiev - Peter and the Wolf
Saint Saens - Hens and Cocks from Carnival of the Animals

Oboe: Moussorgsky - Tuileries from Pictures at an Exhibition
Tschaikovsky - Arabian Dance from the Nutcracker Suite

Bassoon: Dukas - Sorcerer's Apprentice
Grofe - Huckleberry Finn from Mississippi Suite
Prokofiev - Peter and the Wolf

English Horn: Grofe - Old Creole Days - Mississippi Suite

Trumpet: Kodaly - Harry Janos Suite
Elgar - Pomp & Circumstance No. 1
Moussorgsky - Promenade from Pictures at an Exhibition
Rossini - Finale from William Tell Overture
Wagner - Festival March from Tannhauser

French Horn: Humperdinck - Prelude to Hansel and Gretel
Prokofiev - Peter and the Wolf
Mendelssohn - Nocturne from Midsummer Night's Dream

Trombone: Grofe - On the Trail from Grand Canyon Suite
Wagner - Prelude to Act III from Lohengrin

Tuba: Mahler - Symphony #1, Third Movement
Moussorgsky - Byldo from Pictures at an Exhibition
Sibelius - Finlandia

Violin: Dvorak - Humoresque
Grieg - Morning from Peer Gynt Suite
Grofe - On the Trail from Grand Canyon Suite
Haydn - Gypsy Rondo
Rimsky-Korsakov - Scheherezade
- Flight of the Bumblebee

Viola: Dukas - Sorcerer's Apprentice
Saint Saens - Dance Macabre (theme 2)

Cello: Resphigi - Pines Near a Catacomb from Pine of Rome
Rossini - Dawn from William Tell Overture
Saint Saens - The Swan from Carnival of the Animals

Bass: Debussy - Jumbo's Lullaby from Children's Corner Suite
Saint Saens - The Elephants

Harp: Debussy - Play of the Waves from LaMer
Offenbach - Barcarolle from Tales of Hoffman
Rimsky-Korsakov - Scheherezade

Xylophone: Saint Saens - Carnival of Animals (Fossils)

Bells: Kodaly - Harry Janos Suite

Tympani: Beethoven - Scherzo from 7th Symphony
Rossini - Storm from William Tell Overture
Sibelius - Finlandia

Snare Drum: Sousa - Semper Fidelis
- Stars & Stripes Forever

Piano: Copland - Hoe-Down from Rodeo Debussy - Golliwog's Cakewalk from Children's Corner Suite Grieg - Piano Concerto - First Movement		
Learn non-traditional ways to play several instruments (an excellent Halloween unit). Students will experiemnt with use of mallets, paper, etc. in preparing the autoharp in non-traditional ways and will create compositions in groups, to be taped for Halloween! Students will listen to compositions of such "non-traditional instruments".	Listening Playing Instruments Creating	Instrument: Autoharp Records: "Banshee" (Cowell) Holt, Rinehart, Winston III, p. 156 - piano "Dance" (Cage Holt, Rinehart, Winston II, p. 147 - prepared piano) "Bowery Bum" Holt, Rinehart, Winston IV (rubberband composition)
Identify the instrument playing the first theme. Discover the form of this composition which is a rondo, Rondo for Bassoon - A - Bassoon (string accompaniment) A - Orchestra (oboe melody at beginning) B - Bassoon (French Horn introduction and accompaniment) A_1 - Orchestra (new ending) C - Bassoon (strings prominent in accompaniment A - Bassoon D - Bassoon (orchestra introduction based on B - later oboe plays contrasting pattern) Bridge - Orchestra (based on A) A - Bassoon Coda - Orchestra and Bassoon	Singing Listening Playing Instruments Moving Creating	Rondo for Bassoon and Orchestra from Andante and Rondo, p. 35 - Carl von Weber
Become familiar with American Folk Instruments through accompanying our songs with several of these instruments, organizing skiffle bands, and trying our hands at creating our own "instruments".	Creating Playing Instruments	Instruments: spoons, limber-jack, jaw harp, washboard, kazoo, jug, dulcimer, and our own creations Songs: "Oh, Susanna" "Skip to My Lou"

String R. Patterns ♫ ♫ cello string quartet	Listening	Eleanor Rigby - Beatles
Japan Unit (songs and instruments) (Koto, Shamisen)	Listening	New Dimensions in Music III, pp. 138-145 (ABC)
Africa Unit (songs and instruments)		New Dimensions in Music III, pp. 52-59
Middle East Unit (songs and instruments)		New Dimensions in Music III, pp. 118-125
Study the different sounds produced by electronic instruments: electric guitar (compared to the acoustic) and synthesizer.	Listening	Records brought by students "Switched on Bach"
Listen for combinations of instruments that can be combined to re-create scenes imagined by the composer. Discuss composer, setting, location, events on record before playing the record. As students listen, they put the events in the order the composer describes them in his music.	Listening	Recorded Music: "The Moldau" - Smetana
Study the kinds, qualities, timbers, and groupings of voices and learn terminology of vocal production (lungs, diaphram, trachea or windpipe, vocal cords, and larynx or voice box).	Listening	Songs and Recordings: Songs from class Recordings from Holt, Rinehart, Winston VI Pop recordings brought by the class and the teacher

V. TEXTURE

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Recognize more than one sound or melodic line.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Harmony-No Harmony, Rounds, Chords, Density, Counter Melody		
Sing songs with harmony.	Singing	Partner Songs: "Row, Row, Row Your Boat" "Three Blind Mice" Round: "Row, Row, Row Your Boat" "Ram Sam Sam" Silver Burdett, Gr. 1, p. 156
Sing the song with the countermelody.	Singing	"Hot Cross Buns" Exploring Music, Gr. 1, p. 154

The song consists of 3 pitches. The harmony consists of 3 pitches. Have class learn both parts, then divide up in half and sing both parts. This piece can also be done by playing instruments - tone bells.	Singing Playing Instruments	"Raining Again Today" Discovering Music Together, Gr. 2, p. 90 Tone Bells
Have students sing one part. Teacher sings other. Can they hear teachers part?	Singing Listening	"Donkeys and Carrots" Music in the Elementary School, p. 104 "Texas Cowboy's Song" "Follow On" Discovering Music Together Gr. 5, pp. 110 and 114

V. TEXTURE

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES THREE AND FOUR

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Identify chord changes.
2. Recognize the relationship of multiple lines in rounds, countermelodies, or descants.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Harmony-No Harmony, Rounds, Chords, Density, Counter Melody		
Sing "Down by the Station" as a round -- 2nd part - 2nd phrase. Sing last phrase as ostinato while others sing the song completely.	Singing	"Down by the Station"
Sing a round, in unison and in parts.	Singing	"Brother John", "Row Your Boat", "Tom Tinker"
First teach children melody. After they can do this well, go back and teach short harmony part. When this is learned well have children get into 2 groups -- each doing a different part. When the word switch is called out -- they switch parts.	Singing	"Sarasponda" Discovering Music Together, Gr. 3

All sing first 2 lines together, then divide into 3 parts to create harmony.	Singing Creating	"Seven Slips" Discovering Music Together, Gr. 4, p. 119
Experiment with sound by singing a song based on tonic chord (ex. round), creating tonal ostinati (sung with or without use of bells), adding more and more, hearing the result of more texture and listening to the song again with no ostinati.	Listening Playing Instruments	Equipment: Bells Songs: "Kookaburra" "Hey Ho! Hey Lo" "Hida" "Canoe Song" HRW Gr. 3, p.33 "Toembaii" Silver Burdett VI, p. 130
Determine if the density is thick or thin. If it is both thick and thin, students raise hands where thickness changes.	Listening Moving	Thick: "Bear Dances from Hungarian Sketches" Bela Bartok, (Adv. in Mus. Gr. 2) "American Salute" - Gould "Vienese Musical Clock" - Kodaly Thin: "Clair de Lune" - Debussy "Ballet of the Unhatched Chicks" - Moussargsky Both: "Minuet from Surprise Symphony" - Haydn "Promenade from Pictures at an Exhibition" - Moussargsky
Create rhythmic and melodic accompaniments to add to a song (or use accompaniments below). Decide where the accompaniments should begin and end for the best sound -- rhythm sticks ♫ ♫, sand blocks 𝅗𝅥 𝅗𝅥, train whistle sung or bell played (E^b) 𝅗𝅥 𝅗𝅥.	Creating Singing Playing Instruments	"Get on Board" Exploring Music, Gr. 3, p. 26
Learn a melodic ostinato to play while the class sings the song. Some students will create their own ostinato.	Singing Creating	"Turn the Glasses Over" Exploring Music, Gr. 3, p. 30

Sing songs with countermelodies, experiencing the added texture with each additional countermelody.	Singing Playing Instruments Listening	Songs: "Gray Squirrel" "Fish and Chips and Vinegar", "Don't Throw Your Junk in My Back Yard" "Pop Bottles" Fun and Games Songbook, Fireside Book of Songs "Spanish Guitar" Follett V Songs in A Nichol's Worth, Vol's I, II and II - example: "What Would The World Be Like Without Music?" "This Land Is Your Land" Silver Burdett, Gr. 4 "Michael Row the Boat Ashore"
Sing rounds. Students will sing songs with harmony in the form of rounds.	Singing	"Kookaburra" "Hey Ho! Hey Lo" "Hida" "Canoe Song" HRW III p. 33 "Toembaii" Silver Burdett VI, p. 130 "For Health and Strength" Exploring Music, Gr. 3, p. 5 "Sandy McNab" Exploring Music, Gr. 3, p. 134 "The Wise Old Owl" Exploring Music, Gr. 3 p. 134 "Are You Sleeping" Exploring Music, Gr. 3, p. 132
Accompany a song on the autoharp while they or the class sings.	Singing Playing Instruments	"Turn the Glasses Over" Exploring Music, Gr. 3, p. 30 (F, dm) "My Farm" Exploring Music, Gr. 3, p. 40 (F, C_7) "Deaf Woman's Courtship" Exploring Music, Gr. 3, p. 68 (C, G_7) "Down the River" (G, C, D_7)

Harmonic concept -- things happening at different times. After students know the 3 phrases well, sing as a 3-part round. Draw attention to the interesting rhythmic and melodic contrasts created when the 3 phrases are combined.	Singing Listening	"Come, Follow Me" Musical Growth in the Elementary School, p. 188
There is a melody and a descant. Everyone should sing both parts separately and then divide into 2 groups to sing both parts at same time.	Singing	"Sweet Betsy from Pike" Discovering Music Together, pp. 8 & 9

V. TEXTURE

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES FIVE AND SIX

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Recognize and play chord patterns I, IV and V.
2. Use chords for simple accompaniment.
3. Recognize secondary chords -- ii and vi.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Harmony-No Harmony, Round, Chords, Density, Counter Melody		
Students will experience hearing many sections performed simultaneously, using chordal patterns or phrases of a round or a combination of both, with or without added Orff instrument accompaniment. (In the game, students are in 4 groups assigned a number and part to perform when it comes.)	Singing Listening	Compute Output in "Musical Tic Tac Toe" p. 14 A B C D E F G H 1 1 1 1 1 2 2 2 2 3 3 3 3 3 4 4 4 4 4
Sing and play chords by reading the chord progression cards. Make up chordal accompaniments to songs using I, IV, V chord (using the chord progression cards as a guide). Sing and play the accompaniment with the song.	Singing Playing Instruments Creating	Cards I IV I I V_7 I I IV V_7 I

Listen for chordal changes in songs and play accompaniments on the autoharp while singing songs. Students will be able to transpose songs by playing the I & V_7 in different keys.	Listening Singing Playing Instruments	Equipment: autoharp Songs: "Skip To My Lou" (I & V_7) "Clementine" (I & V_7) "Fish and Chips and Vinegar" (I & V_7)
Students will experience "being" different parts of texture by: 1) singing the melody of songs and by then singing one of several countermelodies that fit with it. Students will first sight sing the countermelodies (by syllable, number, letter) and perform them on melody bells after the initial reading. 2) singing from 2-stave and 3-stave music.	Singing Playing Instruments	Songs with Countermelodies: "Oleana" Holt, Rinehart, Winston V CM by Doug Nichol "This Land Is Your Land" Songs in 2 or more parts: "Ain't Gonna Rain" Exploring Music "It's A Wonderful Thing To Sing" (Coates, Shawnee) "Let's Make Music" (Sleeth) Weekday Songbook

VI. TONALITY

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Recognize moods in music through listening, singing and performing.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Tonal-Atonal, Major-Minor, Pentatonic		
(Minor) -- Does this song sound happy or sad? What tells you this? (words)	Listening	"Raining Again Today" Discovering Music Together, Gr. 2, p. 90
Become familiar with the sound of our long tuneup patterns which we sing before each of our songs (Major: DRMFSLSMDTD, 1,2,3,4,5, 6,5,3,1,7,1; minor: LTDRMFMDLSiL, 6,7,1,2,3,4,3,1,6,5,6) Listen for specific melodic patterns in the following songs and recording.	Listening Singing	Songs: DRMFSLS in "Fish and Chips and Vinegar" DRMFSLS (3X) in "Pickin' Up Pebbles" LTDRM in "Minor Tunes" LTDRMFM (4X) in "Jumbo Elephant" DRM (4X) in "Merry-go-Round" DRMFMRD (5X) "Circus" Recording: LTDRM in "In the Hall of the Mountain King from Peer Gynt Suite" (Grieg) Adventures in Music Gr. 3, Vol. 2 (Teacher's Guide, p. 54)

Place the basic chords (I, IV, V arpeggios) on the staff, by being human notes on the floor staff and then drawing the notes on staff paper.

Reading
Moving

Floor staff, staff paper

Sing (with or without harmonic accompaniment) the Major and minor tuneup tonal arpeggios using syllables and numbers. The tonic posters (I, i) will be taught initially as the basic tuneup before each of our songs (Ex. DMSMD - 13531). Sing songs using parts of the pattern, singing and playing the pattern on bells when it comes in the song.

POSTERS: -- all posters will be in different colors and be labelled.

Singing
Listening
Playing instruments
Moving

Songs:
"Circus Performance" (SMD 4X)
"Tap the Cymbals" (DMS 3X)
"Golly Gee" (LDM 4X)
"Bakerman" (MDL 2X)
"Little Dog" (i)

MAJOR

S 5 M 3 D 1 Major Tonic I	L 6 F 4 D 1 Major Sub-dominant IV	S 5 F 4 R 2 T 7 Dominant V_7

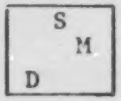
minor

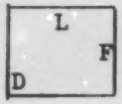
M 3 D 1 L 6 minor tonic i	F 4 R 2 L 6 minor sub-dominant IV	M 3 R 2 T 7 Si 5 minor Dominant V_7

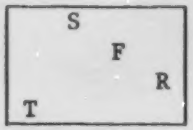
When students are familiar with the Major and minor sounds and can change Major songs to minor and vice versa, the remaining arpeggios will be introduced, singing the tuneups before each song in this order: I, IV, IV_7, I (Major); i, iv, i, V_7, i (minor). Activities: Pointer Game: Student (or teacher) decides whether game is a Major or minor game; then proceeds by pointing to the arpeggios in the given mode, pointing to them in any order, repeating one several times if preferred -- class must sing what is pointed to. Variations: "Pointer" will announce if class is to sing the poster as an arpeggio, as an ascending three note pattern or a descending three note pattern.

Sing the tonal arpeggio patterns as "Parallel Melodies" while the teacher points. Be able to hear patterns in their songs.

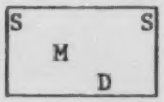
Example 1

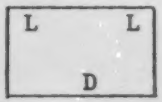


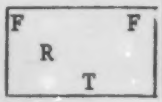




Example 2







Create their patterns by singing them on neutral sounds, with syllables or numbers or by playing them on the bells.

Singing
Listening
Creating

Miste Pac (Tonal) from Tometics, Inc. - Buffalo - used initially without staff on overhead; just tonal strips

Songs:

"Fooba Wooba John" ABC IV (Ex. 1 DDSMMS)

"H-A-Double P-I-N-E-Double S" (Ex. 2) A Nichol's Worth, Vol. II, p. 8

Singing
Playing Instruments
Creating

Tone Bells

Sandwich game: (A = class on predetermined pattern, B = individual) alternating ABABA.....

Dagwood Sandwich: ABACADA (with many students taking part)

VI. TONALITY

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES THREE AND FOUR

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Recognize Major, minor and pentatonic tonalities through listening, singing and performing.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Tonal-Atonal, Major-Minor, Pentatonic		
Sing the Major scale by syllable, number, letter, act it out on the floor staff, and play it on the bells and song flutes.	Moving Playing Instruments Creating Singing	Floor staff, bells, song flutes Tonette Book: Tonette Tunes and Technic by Henry Davis (Rubank)
Sing patterns using neighbor tones of Major and minor tonal patterns, through singing tuneups before songs (Major: D T L S L T D M S L T D; 1,7,6,5,6,7,1,3,5,6,7,8; minor: L Si F M F Si L D M F Si L; 6,↑5,4,3,4,↑5,6,1,3,4,↑5,6) singing and listening for patterns in songs and playing them on bells or song flutes.	Singing Reading	Tone bells, Song flutes Songs: "Dinosaur Diet" "Lucy Locket"

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Continue working with songs in the Major and Minor Modes, distinguishing between the sound of the two.	Singing Listening	"Fooba Wooba John" (DDSMYS) "Skip To My Lou"" (MDMS-I; RTRF - V_7) "Hold On" (LDM...) "Deaf Woman's Courtship" (SMD) Exploring Music, Gr. 3
Listen for change of main theme from minor to major.	Listening	"Fourth Symphony, Finale" - Tschaikovsky 4th Movement - Theme 1 - major Theme 2 - minor ("Birch Tree") (use of descending major scale in Theme 1) "Moldau" - Smetana
"Joshua Fit the Battle of Jericho" -- Minor. There are two chords in the harmony: cm & fm. Make the chords major, then play them minor. Go through each note in the chords. Listen to which tones are different. (Will always be 3rd) "Drill, Ye Tarriers" -- "The Hurdy-Gurdy Man" -- Discuss the key signatures. What major key has the same key signature?	Listening	Discovering Music Together, pp. 80, 78, 103 Tone Bells
Sing, write, and play the scales for Major and minor modes, using harmonic minor ("si" instead of "sol"). Write syllables and numbers on their slates for both scales, then sing them both while pointing to first the syllables, then the numbers. Students will then choose a key signature, draw it on staff paper, locate "do" (for Major) and "La" (for minor) and proceed to draw both Major and minor scales, labelling the letter names under each note. Play the scales on the bell sets. Activity continues with other key signatures.	Singing Reading Playing Instruments Listening	Slates, staff paper, bell sets Songs using Scale Passages: "It's A Wonderful Thing to Be Me" (Shawnee Press - by Coates) ascending and descending Major Scale "The Eagle" Nichol's Worth, Vol. II, p. 50 (descending natural minor scale)
Study the pentatonic scale by discovering how many different notes are used in piece (4). Sing the song in numbers, then use hand signals.	Singing	"Before Dinner" Discovering Music Together, Gr. 3, p. 36

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Sing and read tonal patterns from basic arpeggios by creating (verbally or with bells) and/or writing patterns (original or those taken from our songs) on the staff, in the key of C Major or a minor.	Singing Reading Creating	Staff paper or slateboards, bell sets "Fooba Wooba John" (DDSMMS) "Skip To My Lou" (I-MDMS; V_7-RTRF) "Hold On" (LDM...) "Deaf Woman's Courtship" (SMD)
Create (using bells or piano) short patterns or songs based on the pentatonic mode through singing and hearing the sound of this mode in songs and records and by using tonal ostinati with pentatonic songs.	Singing Playing Instruments Listening Creating	Songs: "Canoe Song" Exploring Music, Gr. 3 "Jingle at the Windows" p. 33 Silver Burdett II
Listen to C section of Part I which is pentatonic (suggestive of Indian origin - related to title - Father of the Waters). Then try to play melody on black keys of piano.	Listening Playing Instruments	"Mississippi Suite" Ferde Grofe Piano
Does the song begin minor or Major? Does it remain minor? Where does it change (top of page 129)? (Use of minor and major)	Listening	"Erie Canal" Discovering Music Together, Gr. 5, pp. 128 & 129

VI. TONALITY

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

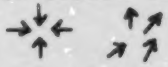
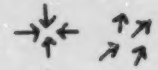
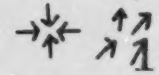
GRADES FIVE AND SIX

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Distinguish between tonal, polytonal and atonal music through listening, singing and performing.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Tonal-Atonal, Major-Minor, Pentatonic		
Sing any familiar song leaving off the last word -- the song sounds unfinished. Teacher/or student sings a familiar song leaving off the end, other students sing ending pitch or play it on the tone bells. Teacher sings a new song -- students find last pitch.	Listening Singing	Familiar songs
Listen to examples of music. Circle the picture showing if an important tone leads to a final stopping place or not . Students circle the appropriate figure. 1.  2.  3. 	Listening	Atonal: "Pierrot Lunaire - The Dandy" - Arnold Schoenberg "6 Bagatelles No. 1" - Anton Webern Tonal: "Sonata for Piano, K. 331 - Rondo al Turca" - Wolfgang Mozart

Sing songs in dorian and mixolydian modes; singing the basic arpeggio tuneups before each song, distinguishing the sound of each mode.	Singing Listening	Songs from A Nichol's Worth, Vol. I: "Boy I'm Gonna Get Stuffed With Food" p. 12 "There Won't Be Any To Save" p. 24 "Who Says" p. 20 "Grandma Has A Habit" p. 2 From A Nichol's Worth, Vol II "Boy, I Wish I Were Ninety Feet Tall" p. 2 "Eletelephony" p. 3 "The Hootchy Kootchy Dance" p. 6
Locate the starting tones for Major and minor scales ("Do" for Major songs; "La" for minor songs) from the key signatures and build their appropriate scales. Human Key Signature Drill: Using floor staff, large #'s and b's cut out of paper, three sets of cards (one with numbers, one with "plain" letters A - G, one with letters with #'s and b's), act out the key signatures and every step in finding "Do" and "La" and their scales. This can be made into a game by having 2 teams, giving points for correct answers; extra credit points can be granted if the "Do" or "La" person can show the correct direction for its note head's stem, depending whether note is above or below the middle line of the staff.	Reading Moving	The floor staff 6 large #'s (black) 6 large b's (black) One set of letters: ABCDEFG Another set: $A^{b}B^{b}C^{b}D^{b}E^{b}F^{b}G^{b}$ $A^{\#}B^{\#}C^{\#}D^{\#}E^{\#}F^{\#}G^{\#}$ One set of numbers: 12345678 One large ♮ for minor "Si"
Polytonality - Listen for major and minor tonality used together.	Listening	"Rodeo - Billy, The Kid Ballet" - Copland
Determine the tonality of specific music: tonal (Major/minor) or atonal.	Listening	Tonal Minor Scarlatti - "Sonata" Mozart - "Symphony #40" Atonal Webern - "Five Movements for String Orchestra" Stravinski - "Fanfare for 2 Trumpets" Schoenberg - "Five Pieces for Orchestra #1" Tonal Major Prokofiev - "Gavotte" Beethoven - "Symphony" Purcell - "Fanfare"

Listen for the polytonality and polyrhythms of recorded music. Discuss the story behind the Ives composition. During the listening, listen for questions either put on chalkboard or on a worksheet. (Good questions are found on record cover).	Listening	"Putnam's Camp from "Three Places in New England" by Charles Ives U.S. History in Music (Bowmar Record)
Gain background for hearing modes, through singing songs, singing and writing the scales (syllable, letter, number), and listening to recordings of songs in the following modes:	Singing Reading Listening	Slateboards or paper Recordings and Songs from Nichol's Worth, Volumes I, II, III Major "Oh, It's Great To Be Living This Morning" Minor "The Eagle" Mixolydian "The Hootchy Kootchy Dance" Dorian "Love Would Increase" Lydian "Sam, Sam, The Butcher Man" Phrygian "The Grasshopper and the Elephant"

Major	Mixolydian	Lydian
DRMFSLTD	SLTDRMFS	FSLTDRMF
12345671	56712345	45671234

Minor	Dorian	Phrygian
LTDRMFSiL	RMFSLTDR	MFSLTDRM
671234↑56	23456712	34567123

VII. DYNAMICS

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Develop sensitivity to mood and dynamic changes.
2. Reflect dynamic changes through body movement.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Soft - Loud		
Follow conductor as he changes dynamic levels (Ex. - forte/piano) Improvise with instruments.	Playing Instruments Creating	Instruments
Sing or play instruments to show < >	Singing	Instruments
Some music is louder or softer than other music. Compare 2 pieces of music for overall loud/soft by moving, "show the way it sounds".	Moving Listening	Soft (any lullaby) "Nutcracker Suite - Dance of Sugar Plum Fairy"
Create different movements for loud and soft sounds students hear played on a piano or in recorded music.	Creating	Records: any lullabies any marches

pp < ff > pp -- move to music (small/large/small - movements)	Singing Moving Creating Listening Playing Instruments	Moussorgsky - "Pictures at Exhibition - Bydlo" Rossini - "Fantastic Toyshop - Can Can" - Adventures in Music 2/3
Sing the song dynamically correct according to the words of the song (begin soft with band far away, get louder as band gets closer, decrescendo as band moves away). (Students singing and playing instruments could move as the band would past the rest of the class to see if they can create < >.)	Singing Moving	"The Band in the Square" Silver Burdett, Gr. 2

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VII. DYNAMICS

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES THREE AND FOUR

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Be aware of dynamic markings and expressions in music.
2. Demonstrate expressive quality -- loud-soft -- in singing and playing.
3. Sense an expressive musical climax in a musical composition.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Soft - Loud		
Show what you hear — Loud - hand over ears Soft - finger to lips	Listening Moving	Quick dynamic changes -- Rossini - "William Tell Overture" (4th Movement to end)
Circle F or P on worksheet to show what you hear e.g. 1. F P 2. F P 3. F P	Listening Moving	"Band In the Square" Silver Burdett, Gr. 2, p. 36 "Grand Canyon Suite - Cloudburst" - Grofe - loud "Carnival of Animals, Lions, Elephant" "Pictures at Exhibition - Great Gate of Kiev" "Wake Me" Silver Burdett, Gr. 2, p. 1

Listen and decide the appropriate dynamic level for various songs.

Creating
Listening
Moving
Singing
Playing Instruments

Songs: the kids' favorites

Suggest that the children might develop an "introduction" discussing the approach of the cowboy. The sounds would be soft to indicate far away -- and becoming louder by adding instruments.

Playing Instruments

"Lone Star Trail" Music in Elementary School, p. 100
Percussion Instruments

Place two crescendo's on floor (with tape) - divide class and place half inside each < on floor --

Listening
Moving

Grieg - "Peer Gynt Suite - Hall of the Mountain King"

A

B

When the song begins, 1 student softly taps rhythm A. Then a student from the other < softly taps rhythm B. Continue passing the rhythms from side to side adding more people and louder sounds as heard in the recording. (Also can use instruments instead of body sounds.)

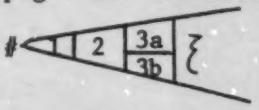
Should this song be sung loud or soft and why (because the words tell you to sing soft).

Singing

"All the Pretty Little Horses" Music in the Elementary School, p. 108

< Listen -
Draw while listening
Listen and put papers up when leader calls #
Near end, more than one at a time

Student pages are numbered



Coda, etc.

Listening

Large paper
Small papers that fit onto large paper
Crayons
Grieg - "Hall of Mountain King"

"Hide and Seek" -- 1 person leaves room, hide object, person comes back, class sings -- loud when student is close and p as moves away until object is found.	Listening	Any song class knows

VII. DYNAMICS

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES FIVE AND SIX

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Interpret, perform and write dynamic symbols.
2. Identify subtle expressive changes in dynamics.
3. Recognize the importance of units, variety and climax to music expressiveness.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
1. Soft - Loud		
Experience the feeling of crescendo in recorded music.	Listening	Recorded music: "Bolero" - Ravel "In the Hall of the Mt. King" - Grieg "Fourth Symphony - Finale" - Tschaikovsky
Hold up terms "f" or "p" - cards with forte on one side and piano other.	Listening	Gould - "American Salute" Adventures in Music, Gr. 5 Humperdinck - "Hansel & Gretel - Prelude" Sousa - "Stars & Stripes Forever" Any song class knows

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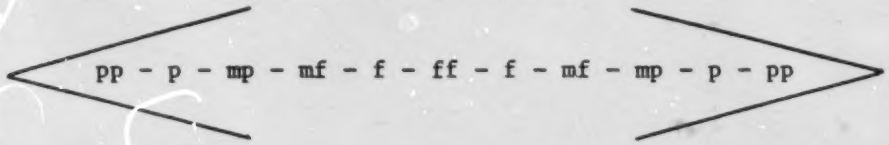
Show the contrast between 1st theme - f and 2nd theme - p. Extremes of dynamics - either p or f (typical of the period).	Listening	"Fourth Symphony - Finale"-Tschaikovsky "The Seasons" - Vivaldi
Listen for dynamic levels and use the correct terminology (Italian as well as English) for them. Directions for "Speak A Sentence Musically" Game: 2 teams. Volunteer draws a word from a box, shows it to teacher and to opposing team. He/she then reads the designated sentence as the term indicates so that the teammates can guess the term. (Humorous or seasonal sentences are fun to use.)	Listening	"Speak A Sentence Musically" game Equipment: A list of any 30 sentences. Slips of paper with the following terms: piano, forte, crescendo, diminuendo, etc.
< > Story: Few soldiers gradually - long line of camels and riders approach and pass by Put musical terms inside picture of song 	Listening Moving Creating Singing Playing Instruments	"On Steppes of Central Asia" Adventures in Music, Gr. 6

VIII. STYLE

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES ONE AND TWO

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Discriminate between musical types (march, lullaby, waltz, polka, folk ballads, music for special occasions, etc.)

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
Move to a march (2/4) and play a rhythm instrument to the beat of the music.	Listening Moving Playing	Rhythm instruments Recordings of: "Sousa Marches" "March from Carmen" - Bizet "March from Nutcracker Suite" - Tschaikovsky
Move to a waltz (3/4 time and clap on beat 1 to help feel 1 2 3, 1 2 3, ...	Listening Moving	Recordings of: "Strauss Waltzes" "Nutcracker Suite - Waltz of the Flowers and Sugar Plum Fairy"
Move to the polka dance form (2/4) and clap to it. Rhythm instruments could also be added.	Listening Moving Playing	Recordings of: "Pizzacato Polka" - Strauss "Liechtensteiner Polka" Piano music for teacher to play - "Beer Barrel Polka"

Sing and understand lullabies. Students accompany softly with autoharp, finger cymbals, etc. Could also move as if rocking a baby.	Singing Playing Instruments Moving Listening Reading	Sing lullabies such as: "Rock-A-Bye Baby" "Brahms Lullaby" Listen to recordings of: "Still, Still, Still" an Austrian Christmas lullaby (on many Christmas records - check Robert Shaw Chorale) "Brahms Lullaby"
Learn about folk ballads - how they tell a story, how many stanzas, etc., how students write and create their own stories about their social activities, etc.	Singing Creating	Sing ballads such as: "Froggie Went A-Courtin'" "John Henry"
Discuss music for special occasions (patriotic, Christmas, Halloween, Thanksgiving, etc.). Instruments should be used to accompany songs as well as hand clapping.	Listening Playing Instruments Singing Moving Reading	Sing songs such as: "When Johnny Comes Marching Home" (patriotic and American war song) "Mary Had A Baby" (Christmas spiritual) "Over the River" (Thanksgiving Song)

VIII. STYLE

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

GRADES THREE AND FOUR

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Identify familiar composition by style and composer.
2. Identify stylistic qualities of music in terms of cultural characteristics.
3. Distinguish between contemporary and traditional styles in music.

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
These two pieces show differences within musical elements that students should be able to recognize. Renaissance "Courante" - Mathew Locke Steady beat Few dynamic changes No accents Brass in medium register Romantic "Hungarian Dance #6" - Brahms Many tempo changes Many dynamic changes Orchestra playing in wide range	Listening	Renaissance/Romantic, Silver Burdett Book 3, p. 77
Explore units of various cultures, examples: Japan unit, African unit and Middle East unit.	Listening	New Dimensions in Music III, pp. 138-145, 52-59, 118-125

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These two pieces are similar in their parts, but still sound differently. Largest difference is in tone color category.

Classic	Rock
"Horn Concerto in E^b Major"	"California Dreamin'"
Steady beat	Steady beat
Moves in 2's	Moves in 2's
Long and short phrases	Long and short phrases
Tonal	Tonal
Melody with harmony	Melody with harmony
French Horn and Orchestra	Bass Guitar, drums, trumpets, organ, voices

Listening

Silver Burdett, Book 3
"Horn Concerto in E^b Major" - Mozart
"California Dreamin'" - Phillips

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VIII. STYLE

(NOTE: It should be understood that all objectives from the lower grades are carried over into the upper grades.)

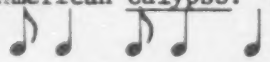
GRADES FIVE AND SIX

A. LEARNING OBJECTIVES

Children will be exposed to, work with and develop the ability to:

1. Identify music by periods, cultures, or composers.
2. Demonstrate awareness of cultural characteristics by recognizing common instruments, rhythmic patterns, folk dances and other stylistic characteristics of differing cultures.
3. Appreciate and develop an understanding of the musical master works, contemporary music and the modern idioms.
4. Be aware of stylistic features by using appropriate tempo, dynamics, tone and diction.
5. Be aware of differing styles of musical notation (neumes, traditional, contemporary).

B. SUGGESTED ACTIVITIES

Teacher Strategy/Pupil Activity	Musical Media	Materials & Equipment
Learn to understand the rhythm and the harmony of the Latin American Calypso. Rhythms are nicely utilized. (Basic rhythm ). The form measure harmonic pattern - I, IV, V, I.	Listening Moving Playing Instruments Singing Creating	Use song "Jamaican Farewell" - a Caribbean Folk melody Rhythm instruments
Learn about the Latin-American tango - a graceful dance in slow 2/4.	Listening Moving Singing Playing Instruments	Use song "Adios Muchachos" - an Argentine Folk melody
Learn to identify the sound and rhythm of a polka - a 19th Century dance form. Clapping patterns can be created, too.	Listening Creating Singing Moving	Listen, dance, and sing the German "Liechtensteiner Polka". Identify the accordian associated with the Austrian and German polkas.

Learn about folk ballads - ones from American and foreign countries. Use guitar and autoharp accompaniments.	Singing Listening Playing Instruments Creating	Sing "John Henry" - Henry Martin and "Greensleeves" (both English) Listen to orchestral piece of "Greensleeves" taken from the ballad
Expose students to Jewish (Israeli) music through music and dance. Emphasize rhythm and pentatonic scale basis.	Moving Singing Listening Playing Instruments	Sing: "Hava Nagila" and teach the Hava circle dance. Teach song "Hativah" and sing with strong rhythm Use recording of "Fiddler on the Roof" The theme song can be sung and analyzed on the pentatonic scale.
Learn about the Black spirituals, history of them, and the tradition they come from. The fast, moving rhythm should be emphasized and felt through clapping, and playing rhythm instruments.	Singing Moving Playing Instruments Listening	Song: "Rock A My Soul" "O When the Saints" "Michael, Row the Boat A-Shore" "Follow the Northern Star" - an underground railroad song) Listening: "Robert Shaw Spiritual" album. Excellent with good rhythm
Look at the historical time line to discuss historical events. Look at the musical time line to determine tone colors and instrumental combinations representative of various periods.	Studying	Silver Burdett Book 3, p. 148-149

General Music - Grade Seven

A. General Course Description

Music in the seventh grade involves all students in a variety of activities dealing with rhythm, singing, music reading, listening, creating and evaluating. All students learn to chord and strum on the ukelele and guitar, review the basic keyboard, listen to and compare music of a variety of styles and practice writing and performing some of the music with which they deal. The year is divided into four basic units, each taking approximately nine weeks. They are:

1. Rhy-Ton
2. Ukelele
3. Allied Arts
4. Folk Guitar

B. Goals

1. Help students use skills gained in previous years and to encourage further skill development through activity units in:
   a) rhythm
   b) tonal theory (numbers, syllables, letter names, keyboard and how they relate to the staff)
   c) fretted instruments (guitar and ukelele)
   d) vocal skills (changing voice)
2. Further develop understandings in students concerning:
   a) the historical development of music, art, architecture and literature from 20,000 B.C. to the present time and the relationship between them.
   b) the relationship of technical terms such as color (timbre), line (phrase) and form, and the relationship between them.
3. Stimulate student interest in:
   a) current art forms.
   b) individual creative expression.
4. Encourage positive attitudes towards all kinds of music.

C. Specific Course Description

1. Rhy-Ton - A unit working with rhythm and tonal patterns.

a. Objectives

1) Use music skills to analyse, read, perform, create, compare and listen to rhythm and tonal patterns.
2) Use all common note values and rests in a variety of meters. Be able to count rhythm patterns.
3) Create compositions of from one to many measures in length. Include some melodic parts and make at least one conductor's score.
4) Recognize meter and key signatures. Use them in reading, writing and performing compositions.
5) Recognize and perform tonal patterns in a variety of keys using both scale lines and intervallic skips.
6) Progress from simple to more complex tambres in performing compositions.

b. Experiences	Materials and Equipment
1) Rhythm	
Students will perform rhythm patterns in many ways: clap hands, stamp feet, use rhythm instruments (drum, cymbal, tambourine, triangle, etc.). Use other sounds (environmental sounds, home-made instruments), play traditional instruments.	Hands, feet, environmental equipment, rhythm instruments
Performances can be in groups (2, 3, other) or alone in front of class.	Hands, feet, environmental equipment, rhythm instruments
Students and teacher will evaluate some performances for accuracy, musicality (single tambre, variety of tambres, etc.). Rate on a point scale (teacher rate - student rate).	
All students will: a) write duets, trios, quartets in 2/4, 3/4, 4/4, 6/8, (or 5/4, 9/8, etc.) and perform them. b) Write in proper form with conductors score (measures, bar lines, etc.).	Paper and pencil

Part of the unit will be devoted to listening to recorded music in 2's, 3's, combinations of meters, changes of meters, basic beats, ostinatos and accompaniments. Try to write from listening (dictation).	Brubeck - "Take 5" Jesus Christ Superstar - "Everything's All Right" Rhythm Series Popular recordings Piano examples Exploring Music, Vol. 7 Making Music Your Own, 7 & 8
Other class activities will include: a) counting rhythms aloud; (use the le&a system found in the Rhyton book) b) create vocal rhythmic sounds; c) sight read songs and apply rhythmic principles	Rhy-Ton Book Exploring Music
2) Tonal	
Review fundamentals of music, Names of notes, numbers, intervals, scales, keys.	Rhy-Ton Book
Study and practice patterns taken from songs, exercises and student-created compositions.	Exploring Music & Rhy-Ton Book Tone Bells Keyboards Instruments
Use tonal and rhythm skills to: a) write duets, trios, etc. in 2/4, 3/4, 4/4, 6/8, etc. using melodic patterns; b) write in proper form with conductors score (measures, etc.).	Paper - pencil
Perform original compositions in groups of 2, 3 or 4.	

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Both students and teacher will evaluate some performances for accuracy, musicality (single tambre, variety of tambres, etc.). Rate on a point scale (teacher rate - student rate).	
Apply tonal and rhythm skills in listening exercises. Listen for rhythmic patterns, scale lines, ostinato patterns, key changes (modulation) and the like.	Classical and popular recordings
Other class activities include: a) singing exercises in numbers, syllables and letter names; b) playing keyboard instruments; c) analysis of songs.	Rhy-Ton Book piano, tone bells

2. Ukelele - A unit wherein students further develop singing, listening, analyzing and performance skills through learning to play the ukelele.

a. Objectives

1) Learn to tune by matching pitch and using intervals.
2) Be able to accompany a variety of songs in at least three keys.
3) Learn a variety of styles of strumming some of which use complex rhythms.
4) Be able to transpose I, IV and V_7 chords in at least three keys.

b. Experiences	Materials and Equipment
Learn parts of the ukelele, string and finger numbers.	Ukelele booklets printed for class
Tune by rote and develop training to tune correctly.	
Learn basic chords and chord progressions. Gain an understanding of and memorize the I, IV, V, I pattern.	
Learn different picking and strumming patterns and techniques.	

Learn to transpose songs and gain an understanding of basic harmony. Performance of three to nine chord songs sung and played in a musical style. Using harmonic principles taught, students are to independently chord songs. Can perform solo and/or duets for extra credit.	

3. Allied Arts - In this unit students explore in depth music of a wide variety of styles, composers and periods in music. While music is the main focus of their study, an attempt is made to show how all the arts share many common elements with particular comparisons being made between music, art, architecture and literature.

a. Objectives

1) Learn to recognize a variety of styles of composition. Be able to associate some of them with a definite period in music.
2) Be able to listen in depth for specific details of composition such as:
   a) use of motives,
   b) repetition,
   c) contrast, etc.
3) Become aware of some of the common elements found in all of the arts of a given period in history.

b. Experiences	Material and Equipment
Students listen to and watch sound-cued slide presentations pertaining to the various periods in history which relate music, art, architecture and literature.	Sound-slide presentations
Students select a period in music and create a composition and/or an instrument that could have been used during this period (Example: create a rhythm composition and perform on sticks or bones as cave men would have done).	Sticks, bones, etc.

Teachers present material explaining techniques used by specific composers. (Example: the motive -- -- Beethoven). The score is shown on a screen and students taught to read from a standard conductor's score.	Beethoven - "Egmont - Symphony V" recordings and score
Students create ingenious sounds and combinations of sounds to use as materials for contemporary compositions. From these they: a) record; b) create tape loops; c) create compositions.	Environmental and other sounds Tape recorders
Students study specific composers and create a report representing that composer. Reports are presented to, performed for or shown to the class.	IMC
Other activities may be pursued in the following areas:	
1) Tone color - Instruments and voices - overtone series	"Hello, I'm Music" Part 6 - Tone Color
2) Environmental Sounds - create an ensemble and tape them	Tape Recorders
3) Dramatization of stories found in Program Music. e.g. Tyll Eulenspiegel	"Mississippi Suite - Huck Finn"
4) Sound chambers - (echo) chamber - Electronic Composition -- tape loops;oscilloscope, reverberation	Oscilloscope Tape Recorders
5) Electronic Composition Techniques	Oscilloscope Tape Recorders

4. Folk Guitar - A performance unit which stresses continued development of music skills through the use of the guitar.

a. Objectives

1) Learn to tune by matching pitch and by using intervals.
2) Be able to accompany a variety of songs in a variety of keys.
3) Be able to play at least five chords in the key of G (G C D_7 Am, Em) and to accompany any simple folk songs by using these chords.
4) Learn to perform chord patterns and songs in a group of from 3 to 5 students.
5) Learn a variety of strumming styles and adapt them appropriately to song material.
6) Become aware of many styles of accompanying and singing and have some experience with several of them.

b. Experiences

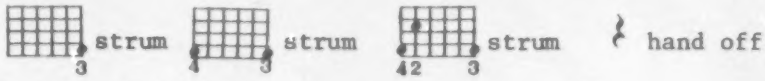
Materials and Equipment

Students first learn the correct playing position and gain familiarity with the instrument. Exercises follow in: 1) finger position on strings and frets; 2) understanding chord symbols; 3) tuning techniques.

Guitar
Folk Guitar Book

Students then proceed with the following activities:

1) finger exercises -
2) G Chord



3. D_7 Chord (as above)
4. Pattern G D_7 G
5. Songs using G and D_7
6. Add C chord
7. Patterns and songs using G C D_7
8. Further chords, patterns and songs
9. Transposition of songs not in key of G to the key of G.
10. Listening to and imitating styles of performance
11. Adding musicianship to performance -- (dynamics, harmony, style).

Folk Guitar Book

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General Music - Grade Eight

A. General Course Description

Students in grade eight may elect regular music or musical theatre. In all music classes there are three required and four elective units of study. In the regular class, the required units are:

1. The Composer, Performer, Listener - all students deal with the elements of music through the study of rock, popular, contemporary and traditional music. This includes analysis, listening, creating and performing.
2. Jazz exploration through study, listening, per orming and composing.
3. The musical theatre.

The elective units are: Theory, Drumming, Ethnic Music, Beginning Instrumental, Keyboard, Conducting and Score Reading, Folk Guitar, Melody-Line Guitar, Country-Western, Barbershop, and Recorder. Members of this class do the drama and stage work for the Christmas program and the eighth grade musical.

B. Goals

1. Assist students in being more intelligent consumers of contemporary music through:
   a. a study and analysis of jazz, rock, electronic and other contemporary music.
   b. student experimentation with music through composition, performance and evaluation.
2. Give students a better understanding of the close relationship music has always had with the theatre through:
   a. a study of traditional music/dramatic forms (incidental music, opera, musical-comedy).
   b. exposure to stage technique with opportunity to experiment with acting skills.
3. Allow students to develop skills of their own choosing in the following areas:
   a. Folk Guitar
   b. Melody-Line Guitar
   c. Recorder
   d. Keyboard
   e. Conducting-Score Reading
   f. Drumming
   g. Beginning Instrumental
   h. Barbershop
   i. Country-Western
   j. Music Theory
   k. Ethnic Music

C. Specific Course Description

1. Composer, Performer and Listener (Required) - In this unit each student works with the elements of music (rhythm, melody, tone color, texture, form, tonality, dynamics, and style) through listening, creating, performing, analyzing and evaluating.

a. Objectives

1) Learn to listen separately and critically to the various elements found in music such as melody, harmony, rhythm.
2) Be able to identify the instruments, voices or other sounds used in a recording (media).
3) Use simple forms (AB - AABA) as a basis for creating a new composition. Use symbols to represent various sounds or tambres.
4) Be able to perform compositions (as in #3) in a musical way using a variety of tambres and dynamics.

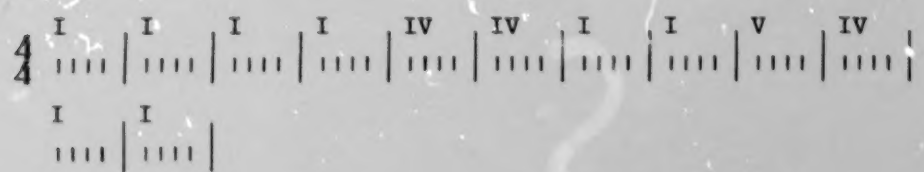
b. Experiences	Materials and Equipment
Listen to any recording. Identify the media (every sound) used by the composer and performers.	Any recording
Listen to recording (any style from classical to popular). Decide whether melody or rhythm dominates, diagram the form (AABA, etc.), notate repeating rhythm patterns, determine what specific instrumental or vocal backup has been used. Identify melodies, harmonies (chord progressions) and rhythm.	Any recording
Listen to many recordings (classical and popular). Find harmonies and rhythmic patterns in chords and in bass line. Play the roots of I, IV and V chords on the bells or piano with the recording. Add the full chord when possible.	Beethoven - "5th Symphony" Murphy - "Fifth of Beethoven" ELO - "Roll Over Beethoven" Bach - any Passacoglia or Fugue Reid-Brooker - "Whiter Shades of Pale"
Using a recording as the example, create a score with symbols representing rhythm, chords, melodies, etc. Perform the score with body sounds, environmental sounds or musical sounds. Create a new composition using the same symbols but adding different tambres and dynamics. Create a new form using the same symbols and sounds.	Popular recordings Composer, Performer & Listener Book

Using abstract symbols, create an ABA (or other) form. Perform, using body, environmental, rhythm sounds or real instruments. Try to use a variety of tone colors alone and in combination with others. Use combinations of differing density. Groups of students can work on the same composition and perform for each other. Recordings of these performances can later be used for study and comparison.	Composer, Performer & Listener Book
Listen to a traditional and a contemporary piece of music. Analyze melody, harmony, form, etc. Compare the two and discuss stylistic and other similarities and differences.	Composer, Performer & Listener Book Bach: "Passacaglia in C Minor" Reid-Brooker - "Whiter Shades of Pale"
Students write their own piece, pick the students to perform this piece, rehearse them and perform for the class with the composer as conductor. Some parts can be traditional notation and others contemporary.	
Listen to recordings. Decide which musical element is most important.	

2. Jazz (Required) - Students will discover in this course how this type of American music was born and developed. They will learn how improvisational jazz effected other music of the 20th century and how it is still very much alive today. The cultural aspects of jazz is also important as the music is closely related to the lives and the emotions of the performers and composers.

   a. Objectives

      1) Listen to and become familiar with a variety of styles of jazz.
      2) Be able to perform several jazz styles such as blues, call and response, etc.
      3) Have experiences with improvization both singly and in groups.

b. Experiences	Materials and Equipment
Listen to many examples of jazz and styles of jazz found in: 1) Worksongs 2) Black Spirituals 3) Ragtime 4) Dixieland 5) Boogie Woogie 6) Blues 7) Opera	"Folkways: Jazz/The South" Choir Spirituals Scott Joplin: "The Red Back Book" Angels 36060 Dixie: Columbia CL608 "Dixieland at Carnegie Hall" "Cruisin '56" "Rhapsody in Blue" - Gershwin "Porgy and Bess" "West Side Story"
Research topics of interest. Write a report and present to the class and/or perform an example of a jazz style.	
See movies and film strips that enrich the understanding of Jazz.	"What Is Jazz?" BAVI "Pathways to Music: from Jazz to Rock" - an audio-visual History of Jazz
Create a 12 bar blues using roots and triads of chords. Play on tone bells.  	Tone bells Piano
With the tone bells improvise on the 12 bar blues using combinations of the root, third, 5th or 7th of the tonic (minor) subdominant, dominant chords.	Tone bells

Create a call and response pattern using: 1) words 2) body sounds 3) nonsense syllables 4) percussion equipment 5) tone color 6) dynamics singly or in any combination.	hands, feet, etc. Drums, triangles, wood blocks, etc.

3. Theater and Music (Required) - Music associated with the theater is one area of music that the students are likely to enjoy for the rest of their lives. This course is a survey of the many types of opera and musical comedy they are likely to encounter and attempts to give them a better understanding and appreciation of this kind of music.

a. Objectives

1) Expose students to a variety of styles of music associated with the theatre.
2) Become familiar with the plots and music of several specific operas and/or musicals.
3) Be made aware of the various kinds of operas such as comique, grand, folk, etc.
4) Be able to recognize the difference between arias and recitations in various settings.
5) Act in one or more mini-operas.
6) Give students the opportunity for public performance in a December production and a musical.

b. Experiences	Materials and Equipment
Study and compare the characteristics of comic, grand and folk opera, operettas and musicals of the American theater through viewing films, reading plots, listening to music and comparing one opera to another.	Filmstrips, movies, unit material
Read the Mikado, listen to the music and act out parts.	
Learn techniques of staging, lighting and costumes.	Lighting equipment
Plan and perform original mini-operas using techniques learned in #1.	Costume wardrobe

(Elective) Put on a three-act musical for the public using the fullest possible staging, lighting, costuming and dramatic techniques.	

4. Country-Western (6 - 7 class periods) - In this course students listen critically to Country Music, tracing its growth from the earliest beginnings, evaluating some of the current hits and identifying the folk qualities from which country music evolved and which influence its development today. Attention is paid to differing styles and performance characteristics.

   a. Objectives

      1) Trace growth of country music.
      2) Learn characteristic of country music.
      3) Learn to evaluate various types of country music.

b. Experiences	Materials and Equipment
Class write definitions of what they think Country-Western Music is. List performers they feel fit each category.	Country-Western Book "People and Their Music - Country Music" Keyboard Junior Publications, Inc.
View a film presentation on country music which defines country music, gives its roots and origins, instrumentation, harmonies and styles.	Selected Recordings
Discuss the various country styles (Bluegrass, etc.). How to identify differences and likenesses by their text, harmonic structure and instrumentation.	
Listen to performers of the various styles. Listen for techniques and vocal qualities.	
Bring favorite recordings for listening and discussion.	

Sing past and present country hits. If able, students accompany themselves on country-western instruments - guitar, autoharp, etc. If time permits - a tour of a Country-Western Radio Station can be arranged.	

5. Folk Guitar (Advanced) (6 - 7 class periods) - Most students who elect this class will have completed the folk guitar course in Grade Seven. In this advanced course, students review chords and guitar technique, learn new chords and song material, and begin using more advanced strumming and finger technique. In general, more independence is given students in their playing, singing, and creating original guitar music.

a. Objectives

1) Continue developing folk-guitar performance skills.
2) Develop a broader understanding and experience with chords and chord progressions.
3) Develop greater independence in singing while accompanying on the guitar.
4) Work toward developing a style of performance.

b. Experiences	Materials and Equipment
Review chord, chord patterns and strums from Grade Seven. Practice advanced chord patterns using chords such as F, D, Dm_7, A, A_7, E_7, Em_7, B_7, $F^{\sharp}m$. Use them in songs. Begin work with barred chords. Experiment with walking bass lines (left hand) and picking techniques (right hand). Write original songs (if students desire) and perform them.	Folk Guitar II Popular folk guitar collection Cassette tapes demonstrating guitar techniques and style

Learn a variety of new songs of many styles (country-western, folk, blues, etc.). Use appropriate singing and strumming styles.

Transpose songs into comfortable keys.

Work independently with guitar tapes to learn new styles and techniques.

Use supplementary materials independently.

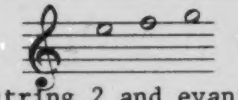
6. Melody Line Guitar (minimum - 6 class periods) - The purpose of this activity is to teach students to play and read single line melody on a six string guitar.

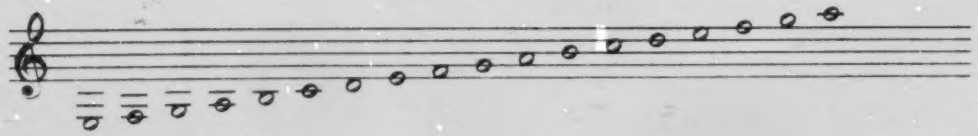
a. Objectives

1) Learn to read and play notation on the guitar.
2) Learn a variety of songs and exercises using all six strings.

b. Experiences

Materials and Equipment

Start with string 1. Read and play  in various rhythmic combinations. Proceed to string 2 and evantually through all six. The following notes should be learned:



Melody-line Guitar Book

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Practice as a group for the first few minutes. The remainder of the period students practice alone. Each period they should demonstrate their ability to perform at a progressively more difficult level.

Add basic chords (I, IV & V) in the keys of C and G to the melodies.

Insert accidentals to complete the notes learned in #1.

Write original melodies and insert chords.

Some students will go on to double notes, chords and melody, duets, etc.

7. Recorder (6 - 7 Class Periods) - In recorder the students are introduced to this Renaissance solo instrument. They review note reading, rhythmic patterns, recorder fingerings, etc. They perform as a solcist or in a group -- 2 or 3 part songs or rounds, folk music and a variety of other music.

a. Objectives

1) Learn to play the recorder.
2) Review music reading skills.
3) Learn some new music.

b. Experiences	Materials and Equipment
Learn recorder fingerings.	Tonette - Tunes & Technic - Henry W. Davis
Review names of notes and rhythm patterns.	Enjoy Your Recorder - Trapp Family Singers - Magna Music Distribution, Inc.
Play C Major scale, chords and technique exercises.	
Play easy 2 or 3 part songs and rounds.	

Perform duets and trios.

Perform solos - could be original.

8. Conducting - Score Reading (6 - 7 Class Periods) - This course is designed for serious music students to learn and better understand score reading and to gain some elementary conducting skills. Music of all styles is used as students learn to conduct in the basic 2/4, 3/4, and 4/4 time patterns. Scores are studied for tempo and other musical markings. Both vocal and instrumental scores are used for analysis and conducting practice.

a. Objectives

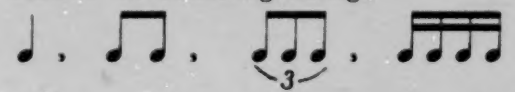
1) Learn to conduct in several basic patterns.
2) Develop conducting skills by study and practice.

b. Experiences	Materials and Equipment
Conduct in 2/4, 3/4, and 4/4 time patterns. Practice rebound, preparation and cueing.	Scores and recordings of various vocal and instrumental compositions
Readnand conduct vocal and instrumental scores while listening to the recordings.	
Recognize and understand all the musical markings given in the score. Use them in conducting the score.	
Individually choose a score, discuss it, and be able to conduct it.	
Memorize the score of a simple song and conduct it.	
Some students will conduct actual performance groups (band, choir, orchestra).	

9. Drumming (6 - 7 Class Periods) - A course which enables students to better understand and experience rhythm through learning drumming techniques.

a. Objectives

1) Become familiar with fundamentals of drumming.
2) Apply skills to reading a variety of rhythmic notation.

b. Experiences	Materials and Equipment
Learn the two different ways to hold sticks and the proper playing position. Learn and practice the long roll, the 5, 7, 9, 11, 13, 15, & 17 stroke rolls, the flam and the paradiddle.	Kromrey Method Book
Practice basics of counting using: 	
Perform drum ensembles and solos.	
Teacher claps or plays rhythm patterns. Students imitate and then write down what is heard.	

10. Beginning Instrumental (6 - 7 class periods) - In this course, students elect to learn to play a wind instrument and proceed as far as possible in the allotted time.

a. Objectives

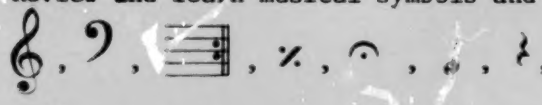
1) Give a wind instrument performance experience to those who haven't had it before.
2) Give those students who play one instrument an opportunity to learn to play a second instrument.

b. Experiences

Learn letter names, placement on staff and fingerings for first five notes.

Select an instrument and learn to play:
1) five tone exercises and songs;
2) notes, rests with their values;
3) simple songs.

Review and learn musical symbols and notation:



Perform separately and together.

Proceed as far as is individually possible through the method book.

Materials and Equipment

Prep. beginning method

11. Barbershop (6 - 7 Class Periods) - In this course students choose a song, work on it phrase by phrase, adding choreography and develop it into a total performance.

a. Objectives

1) Develop the ability to sing and use choreography.
2) Be able to create, demonstrate and teach a group original choreography to a familiar song.

b. Experiences

Choose songs and create choreography.*

Write down all steps.

Material and Equipment

Barbershop Book

*Option - may use hats and canes.

Perform songs as a group.

Evaluate effectiveness of performance.

May choose to perform alone.

12. Keyboard (6 - 7 Class Periods) - In this course, students are taught the first basic skills of piano playing. Small desk keyboards and melodiums are utilized for practice to gain note recognition and correct fingering skills prior to students going to the piano. Basic chords (I, IV, V) are taught so that students can practice together to perform both chords and melody.

a. Objectives

1) Learn basic fundamentals of beginning piano technique.
2) Learn about chords and how to play them.

b. Experiences	Materials and Equipment
Review note reading and apply it to the keyboard.	Piano Book
Practice correct fingering for the different tones of the scale, songs, chords, etc.	
Learn a variety of songs.	
Practice the scale and the three basic chords (I, IV, V) in the key of each song.	
Review note values and rhythms.	
Review the white keys of the piano and their relationship to the black keys.	

Learn to play block chords in left hand, use "Oom-pah" style accompaniment.

Introduce chord inversions and apply to accompaniment and to melody line.

13. Music Theory (6 - 7 class periods) - Students who elect this course are usually motivated by a strong desire to better understand the structure of music. Key signatures, major, minor, and chromatic scales, intervals, harmony and major chords (triads) are explored. Applying these fundamentals, students are to construct scales and intervals and create their own four-part harmony.

a. Objectives

1) Enable students to have a better understanding of how music is put together.
2) Review and learn more about harmonic principles.

b. Experiences	Materials and Equipment
Learn how to build a scale using the correct placement of whole steps and half steps.	Staff paper Music Theory Booklet
Learn the various types of scales -- major and its relative minor plus the natural, harmonic, and melodic forms of minor scales.	
Gain an understanding of key signatures and be able to recognize the various keys by the number of sharps and flats. Also to learn proper placement of them on the staff when writing scales.	
Learn about the circle of 5ths and how the 12 major scales can be identified.	
Learn and be able to write a C chromatic scale.	

Learn about major, minor, perfect, diminished and augmented intervals and be able to construct them.

Study triads and learn about the inversions and the important triads in several major keys (I, IV, V).

Write four-part harmony using correct voice leading and placement of the root of the chord. (Parallel, oblique, and contrary movement of chords is studied to assist students in their writing.)

14. Ethnic Music (6 - 7 class periods) - Ethnic Music is a course designed to expose students to the music of various cultures and ethnic groups in America and in foreign lands.

a. Objectives

1) Understanding how music is used in each culture in connection with native dance, ceremonies and daily life.
2) Learn about the musical form, scales, and lyrics of ethnic music.
3) Learn about different instruments used and their unique timbres.
4) Create simple songs using the scales and forms of the music studied.

b. Experiences	Materials and Equipment
Listening	Piano
Observing films	Tone Bells
Work in IMC	Exploring Music 8
Creating songs in unusual scales with piano and tone bells	Making Music Your Own 8
Singing	Miscellaneous Instruments
	Keyboard Jr. magazine

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Music Survey (Grades 9 - 12)

A. 1. Description

Music Survey is a course designed basically for students who have had little or no background in music. The course covers many aspects of music including the elements of music, composition, rock, jazz, electronic music, music history, instrumental and vocal music.

2. Goals

a. Have a better understanding and enjoyment of music.
b. Become a more intelligent listener and consumer of music.

3. Objectives

a. Write short melodies using the pentatonic scale.
b. Write rhythms in three different time signatures.
c. Identify and write major and minor triads.
d. Write short rhythm compositions in ABA and rondo form.
e. Recognize different instruments by sight and sound.
f. Know what instruments make up the symphony orchestra.
g. Learn the basic components of an electronic synthesizer.
h. Learn the basic trends in the history of jazz and rock.
i. Recognize the difference between three different types of jazz.
j. Take basic melodic and rhythmic dictation accurately 90% of the time.
k. Match composers with the proper period in music history.
l. Learn some basic music vocabulary.
m. Learn the five periods in music history and name two composers from each.
n. Recognize (by hearing) one important symphonic work and discuss some of its elements.
o. Learn the four different types of singing voice.
p. Recognize differences in styles of music in order to increase sensitivity in listening.

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B. Experiences During Year

1. Field trips to various musical activities
2. Guest musicians and speakers

Basic Materials Used

Music Kit - Tom Manoff
An Introduction to Music - Hugh M. Miller
Music Is... (A series of ten television programs broadcast on WHA)
Listening Guide from Pop Hits Publishing Company
The Spectrum of Music - published by MacMillan

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Music Fundamentals (Grades 11 - 12)

A. 1. Description

Music Fundamentals is an advanced music theory course open to juniors and seniors. It is designed primarily for the student who is planning to continue his training in music specifically or in education with a music major or minor. Areas of concentration are in theory and harmony, conducting, ear training, music history and piano proficiency.

2. Goals

a. Gain a basic knowledge of musical theory and harmony.
b. Learn an appreciation of all types and periods of music.
c. Understand music through conducting.
d. Improve sight reading and ear training.
e. Appreciate music more fully.

3. Objectives

a. Conduct basic musical patterns.
b. Write all major and minor keys.
c. Write major, minor, diminished and augmented chords.
d. Write music in 4-part harmony.
e. Write basic rhythmic patterns.
f. Sing basic intervals of music.
g. Learn the periods of music history.
h. Learn what composers lived and wrote during the periods of music history.
i. Learn a working musical vocabulary.
j. Learn to detect inconsistencies in music.
k. Conduct a musical result.
l. Understand the principles of Eurhythmics.
m. Play scales and chords on the piano.
n. Improve proficiency on the piano.
o. Detect various styles of music.
p. Learn the various musical instruments.
q. Transpose for various instruments.
r. Learn how to write melodies, and how to harmonize them.
s. Notate rhythms, melodies, harmonies that are played on the piano.
t. Perform music in a more proficient and understanding manner.

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B. Experiences During Year	Basic Materials Used
1. Writing own compositions 2. Conducting well known works 3. Field trip to the University of Wisconsin, Madison to observe performing groups, carillon and eurythmics classes 4. Teaching other students theory of music and solos and ensembles	Enjoyment of Music - Machlis A Better Understanding of Music - Winald Sight Singing and Ear Training - Benword Music Notebook

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Beginners Band (Grades 5 - 6)

A. 1. Description

The beginners band is a course for any student who has completed the fourth grade and wishes to learn to play a wind instrument. (*See attachment for drum policy.) Instruction begins in the summer months and continues throughout the school year. Students meet twice weekly as a full band and once a week for small group instruction.

2. Goals

The goal of this course is to help students learn to play a band instrument and be able to read and play music on their instrument in a large group, small ensemble or individually.

3. Objectives

a. Learn to handle, assemble and properly care for and clean the instrument.
b. Begin the mastery of music reading in the following areas:
   1) Notes and rests, note values and related fingerings
   2) The staff -- names of lines, spaces, leger lines and their relation to notes and fingerings
   3) Symbols (♯ , ♭ , 𝄞 , 𝄢 , 𝄐 , etc.)
   4) Dynamic markings
   5) Expressive terminology (largo, allegro, etc.)
c. Become aware of and work toward correct tone production in the following areas:
   1) Embouchere
   2) Breath support and control of air flow
   3) Articulation (tongueing, slurring)
d. Begin understandings of the following:
   1) Large groups: (a) Play together with precision; (b) Follow the conductor; (c) Listen for balance, tuning, tone, dynamics, style.
   2) Small ensembles: (a) Precision; (b) Balance; (c) Control of tone and dynamics; (d) Musicality; (e) Style
e. Provide an outlet for personal enjoyment and satisfaction.

* Appendix -- Page

B. Experiences During Year	Basic Materials Used
1. Two large band rehearsals and one small group lesson per week. 2. One or two public performances. (Could be at individual elementary school or as a full group) 3. One or two parades. (Memorial Day -- Good Neighbor Festival) 4. Solo and Ensemble participation: in regular lessons and rehearsals; for music class in elementary school; solo and ensemble if and when ready.	Prep Method -- Schmitt, Hall & McCreary Fun Way Tooter -- Charles Hanse Head Start Solo Books -- Screen Gems First Semester Band Book - Kjos Prescott -- Schmitt, Hall & McCreary MODULs --- MT -- Title III E.S.E.A.

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Advanced Beginner's Band (Grades 5 - 6)

A. 1. Description

This band consists of those students who have completed the beginning level of instrumental instruction. They can read and play basic scales, know basic note and rest values, know basic fingerings, understand the symbols and terminology associated with music reading and are familiar with the proper handling and care of their instrument.

2. Goals

The major goals of this band are to: (a) review and reinforce all concepts introduced at the beginning level and (b) make the transition from primarily unison playing to traditional six part band scoring.

3. Objectives

a. Review and continue all the goals and objectives from beginners band.
b. Develop independence in playing the individual parts found in traditional band scores.
c. Play a variety of music introducing differing forms and styles (i.e. march, overture, fugue, classical, contemporary, etc.)
d. Understand and recognize the standard symbols of music and rhythmic notation.
e. Utilize appropriate dynamic changes for varying moods and ideas in music.
f. Execute basic street marching technique.

B. Experiences During Year

1. Two large band rehearsals and one small group lesson per week.
2. One or two public performances. (Could be at individual elementary school or as a full group.)
3. One or two parades. (Memorial Day -- Good Neighbor Festival)
4. Solo and Ensemble participation. -- in regular lessons and rehearsals; for music class in elementary school; solo and ensemble contest if and when ready.
5. Participate in Badger Conference Second-Band Festival held on a school day late in the spring.

Basic Materials Used

Prep Method -- Schmitt, Hall & McCreary
Intermediate Band Method -- Hal Freese
Band Together - Hal Freese
Prescott Method -- Schmitt, Hall & McCreary
MODULs --- MT -- Title III E.S.E.A.
Selected Solo and Ensemble Scores
Selected Band Arrangements

Intermediate Band (Grades 7 - 8)

A. 1. Description

Any student enrolling in band in Kromrey School who has completed the beginning level of instruction will play in the Intermediate Band until completing the necessary Prescott (exercise material) to qualify for the Advanced Band.

2. Goals

The major goals of this band are to:

a. Continue in musical growth from the beginning level to the extent of personal capability.
b. Experience a variety of music literature.
c. Become aware of the technical skills, self-discipline and cooperative effort needed to produce a musical ensemble of performance quality.
d. Be able to execute basic street marching technique.
e. Provide an outlet for personal enjoyment and satisfaction.

3. Objectives

a. Review and continue the goals and objectives of the Advanced Beginner's Band.
b. Recognize and understand the standard symbols of music and rhythmic notation.
c. Utilize appropriate dynamic changes for varying moods and ideas in music.
d. Understand the relationships between harmony and melody.
e. Be aware of and understand basic techniques for breathing and tone production.
f. Be aware of tuning problems and attempt to correct them.
g. Continue to strive toward technical proficiency.

B. Experiences During Year

1. Three full band rehearsals, sectionals when needed and one small group lesson per week.
2. One public performance (Spring Concert)
3. One or two parades (Memorial Day -- Good Neighbor Festival)
4. Solo and ensemble participation.
5. Badger Conference Second Band Festival

Basic Materials Used

MODULs --- MT -- Title III E.S.E.A. and other solo/ensemble material
Prescott Method - Schmitt, Hall & McCreary
The Band Reader
Selected Band Arrangements
The Boosey and Hawkes Band School for Intermediate and Advanced Bands - J. Skornick and J. Berfeim

Advanced Band (Grades 7 - 8)

A. 1. Description

Any instrumental student who has completed 24 weeks of the Prescott Technique series, has the recommendation of their teacher and in the seventh grade is eligible to be in the Advanced Band.

2. Goals

The goals of the Advanced Band are to:

a. Continue the musical growth, technique and performance skills of each member through a variety of solo and/or ensemble experiences.
b. Have each member work to their fullest capacity to produce a performing group of a high degree of musical excellence.

3. Objectives

a. Continue all objectives from the Intermediate Band.
b. Focus fuller attention to musical performance details, particularly in:
   1) intonation
   2) balance
   3) attacks and releases
   4) dynamic contrasts
   5) technical facility

B. Experiences During Year

1. Three full rehearsals, one sectional and one small group lesson per week.
2. One or two parades.
3. Solo and ensemble participation.
4. Two concerts per year.
5. Badger Conference First Band Festival. (school day - spring of year)
6. Miscellaneous opportunities for performance, i.e., pit band for operetta, pep band or stage band.
7. Two concerts for elementary schools in the district.

Basic Materials Used

MODULs --- MT - Title III, E.S.E.A.
Prescott Method
Scale Etudes --Schmitt, Hall & McCreary
Rhythm Etudes -- Schmitt, Hall & McCreary
Ensemble Drill -- Schmitt, Hall & McCreary
Red and White -- Byran-Douglas
Selected Band Arrangements

Beginning Band (Grades 9 - 12)

A. 1. Description

Beginning Band is open to any high school student who has had little or no previous band experience. The basics of the instrument the student desires to learn will be taught in its proper form.. This will include assembling and care of instrument, posture, fundamentals of music, listening skills and appreciation. Efforts will be made to motivate the student to go on and further skills to the point that membership in an organization will be pursued.

2. Goals

a. Learn the proper fundamentals of instrument in the development of learning to play the instrument.
b. Learn how to care for the instrument as for cleanliness, lubrication, and proper mechanical operation.
c. Learn tone production with the proper embouchure, use of the tongue, breathing, posture and characteristic sound.
d. Learn music reading as to letter names of staff, letter names of notes, meter, key signatures, note values, fingering, pitch, melodic line, dynamics, tone quality, phrasing, rhythm, and the development of eye habits.
e. Learn group attitudes as to awareness of each individual's responsibility to the group, attendance, conduct, preparation of music and teamwork.

3. Objectives

a. Correct breathing procedure.
b. Play chromatic scale in quarter notes at MM 120.
c. Play from memory one octave scales in keys of C, G, F, B^b, E^b, A^b Major and the three forms of minor of each.
d. Correct attacks and releases. Play natural attack, slur, staccato and legato.
e. Recognize and play note values in "eight" and "quarter" time. Write whole, half, quarter, eighth and sixteenth notes and rests.
f. Attain good sitting position when playing instrument. Demonstrate formation of a good embouchure.
g. Work on whole and half steps in scale patterns. Review key signatures.
h. Tell major from minor and recognize wrong intervals in major scale patterns.
i. Understand basic principle of transposition of own instrument and be aware of differences in other instruments of the band.
j. Learn basic beat patterns for 4/4, 2/4, and 3/4.

B. Experiences During Year	Basic Materials Used
1. One concert	Haskell Harr Drum Method Book I through sixteenth notes and their patterns Flutophone Book I Learning Unlimited, Book I - Leonard Learning Unlimited, Book II - Leonard Ensembles For Everyone - Belwin Selected solos and ensembles Selected band arrangements

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Varsity Band (Grades 9 - 12)

A. 1. Description

Varsity Band is a continued study designed to promote technical proficiency on the individual instruments and, at the same time, to teach the techniques of ensemble and full band performance in preparation for the more advanced high school bands. Course content includes music fundamentals, fundamentals of technique, and repertoire. Performances are in conjunction with the Symphonic and Concert Bands.

2. Goals

a. Broaden personal growth, pleasure and satisfaction through musical experiences.
b. Treat individual needs.
c. Develop musical concepts to their fullest capacity with comprehension, creative feeling, and musical discrimination.
d. Extend music technical facilities.

3. Objectives

a. Start a tone at fortissimo, decrescendo to pianissimo and crescendo to fortissimo
b. Play chromatic scale in eighth notes and triplets at MM 120
c. Play two octaves from memory in keys of C, F, B^b, E^b, A, G, A^b, E Major and the three forms of minor of each.
d. Correct attacks and releases. Play accent, slur 2 staccato 2, staccato 2 slur 2, slur 3 staccato 1 and staccato 1 slur 3.
e. Recognize and play varied rhythm patterns in all time signatures and write rhythm interpretation in beats and subdivisions
f. Correct posture. Demonstrate importance of correct embouchure as applied to complete range of instrument.
g. Write key signatures for C, F, B^b, E^b, A^b, D^b, G and D.
h. Recognize and identify a major third, perfect fifth and perfect octave.
i. Transcribe folksongs from concert key to key of own instrument.
j. Use good posture; hold baton properly and demonstrate preparatory beat; beat patterns of 4/4, 2/4, 3/4, and cut off.

B. Experiences During Year	Basic Materials Used
1. Two to three concerts 2. Two parades 3. Solo-ensemble festival 4. Music festival	Master Method, Book I - Kjos Master Method, Book II - Kjos Fun With Fundamentals - Belwin Rehearsal Fundamentals - Belwin Scale and Rhythm Cards - VanderCook Gospel Method Chorales - Belwin Selected solos and ensembles Selected band arrangements

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Symphonic Band (Grades 10 - 12)

A. 1. Description

Symphonic Band is designed for the more advanced student who wishes continued full band experience. It is organized to provide activities in band performance, marching, discipline, and fundamentals in music theory. Course content includes a survey of the history of music and its development. In addition, Symphonic Band provides a training area for Concert Band. Attendance is required at all rehearsals and performances. Members are eligible to participate in the district and state music festivals, plus the pep and stage band.

2. Goals

a. Learn music literature from all periods including contemporary and its styles, history and theory.
b. Learn to perform in the solo-ensemble program.
c. Continue in the growth of the goals as set forth for both the Beginning and Varsity Bands.

3. Objectives

a. Start a tone at fortissimo, decrescendo to pianissimo and crescendo to fortissimo.
b. Play chromatic scales starting at varying levels in sixteenth notes at MM 120.
c. Play two octaves from memory in keys of C, F, B^b, E^b, A^b, D^b, G^b, G, D, A, E, B Major and the three forms of minor of each.
d. Play natural attack, slur, staccato, legato, accent, fortepiano, slur 2 tongue 2, tongue 2 slur 2, tongue 1 slur 3, slur 3 tongue 1.
e. Understand rhythmic concepts and their basis in time signatures and note values. Write dictated rhythms in proper notation.
f. Correct embouchure as applied to the complete range of the instrument.
g. Write key signatures for all twelve Major keys and write the notes on the staff.
h. Hear a perfect fourth, major second and major sixth. Write a simple melodic dictation.
i. Transcribe a duet or trio for mixed instruments using correct transposition for each voice.
j. Learn to use and make a fermata, ritard, accelerando, crescendo and diminuendo.

B. Experiences During Year

1. Three to four concerts
2. Two parades
3. Solo-ensemble festival
4. Music festival
5. Six to eight pep rallies
6. Stage Band
7. Graduation Band
8. Pep Band (Football and Basketball)

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Basic Materials Used

Smith-Yoder-Bachman Intermediate Method - Kjos
127 Original Exercises - Belwin
Belwin Progressive Studies - Belwin
30 Chorales - Kjos
Selected solos and ensembles
Selected band arrangements

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CONCERT BAND (Grades 10 - 12)

A. 1. Description

The main performing organization, Concert Band, is designed for the most advanced and more serious students of the instrumental program. It includes the finest instrumentation available to the organization, with continued emphasis on the development of intelligent musicianship, continued technical training, and extensive repertoire. Course content includes experience with music theory, form and analysis, music history, and listening skills leading to appreciation and understanding. Along with formal public concerts, parades, music festivals, and student programs, the Concert Band forms the nucleus of the marching, stage and pep band. It also offers orchestra experience.

2. Goals

a. Learn that music will broaden personal growth, pleasure and satisfaction through musical experiences.
b. Become a member of the band family, thus will carry out responsibilities and share the load.
c. Learn to become a better citizen through membership in the band family.
d. Learn discipline, pride, social values, respect, asthetic values, communication, patriotism, sportsmanship and self respect.

3. Objectives

a. Start a tone at fortissimo, decrescendo to pianissimo and crescendo to fortissimo through the range of the instrument.
b. Play chromatic scales in all rhythms throughout the range of the instrument.
c. Play two octaves from memory of all twelve Major scales and the three forms of minor of each.
d. Play additional variety of combined articulations in varying rhythms and tempi.
e. Play and write all different rhythms.
f. Continue corrections to posture and embouchere as taught in other bands.
g. Write all 12 Major scales and the three forms of minor.
h. Hear all intervals of a major scale and recognize any alterations. Increase skill in melodic dictation.
i. Transcribe for quartet or quintet.
j. Conduct an instrumental group.

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B. Experiences During Year

1. Four to six concerts
2. Four to six parades
3. Solo and ensemble festival
4. Music festival
5. Four to six pep rallies
6. Stage Band
7. Graduation Band
8. Band Day at "U"
9. Pep Band (Basketball)
10. Dixieland Combo
11. Program for Grade School Children
12. Small ensembles for public performance in community
13. Brass Choir
14. Woodwind Choir
15. Percussion Ensemble
16. Two football pre-game and half-time shows
17. Membership in full orchestra
18. Pit band for musical
19. Special groups for community activities

Basic Materials Used

40 Rhythm Studies - Belwin
68 Pares Studies - Belwin
Advanced Techniques for Band - Cole
Intermediate Scales and Etudes - Kjos
101 Rhythmic Rest Patterns - Belwin
Unique Chorales - Schmidt
Selected solos and ensembles
Selected band arrangements

Mixed Chorus (Grades 7 - 8)

A. 1. Description

Chorus consists of 7th and 8th grade boys and girls of various musical levels. They have been exposed to basic scales, basic note and rest values and various symbols and terminology associated with music reading and singing through General Music Grades 1 - 6.

2. Goals

The major goals of chorus are to:
a. review and reinforce all concepts introduced in General Music.
b. teach good singing techniques.
c. provide experiences in singing a variety of styles of music in unison, 2, 3, 4 or more parts.
d. provide solo and ensemble opportunities.
e. develop an awareness of the problems of the changing voice and how to master these problems.

3. Objectives

a. Develop the mastery of music reading in the following areas:
   1) Notes and rests, note values (rhythm patterns)
   2) Sight sing on numbers (1-8) and letter names
   3) The staff - names of lines and spaces, ledger lines and their relations to notes and sound in the treble and bass clefs.
   4) Dynamic markings.
   5) Expressive terminology (largo, moderato, etc.)
   6) One part against another.
b. Learn proper singing habits in the following areas:
   1) Breath control - inhilation, support.
   2) Tone placement (head voice, chest voice, different ways of producing sounds)
   3) Articulation (consonants, vowel sound, dipthongs)
   4) Posture
   5) Intonation - (singing in tune) (singing in tune in a group)
c. Begin the mastery of music's elements in the following areas:
   1) Performance of solo and choral songs.
   2) Listening to small groups/large groups.

d. Have opportunities for singing. They will begin their understandings of the following:

1) Large groups:
   a) sing together with precision
   b) follow director
   c) listen for balance, tuning tone, production, dynamics, style, language, memorization
2) Small ensembles:
   a) precision
   b) blend and balance
   c) control of tone and dynamics
   d) musicality
   e) style
   f) memorization
   g) languages
   h) stage presence
3) Solo:
   a) tone
   b) style
   c) musicality
   d) tuning
   e) stage presence
   f) memorization

B. Experiences During Year	Basic Materials Used
1. Two large chorus rehearsals and opportunities for private lessons 2. Two or three public performances 3. Solo and ensemble participation: in regular rehearsals and in lesson; for general music classes and chorus classes; solo and ensembles contest if and when ready 4. Participation in Badger Conference Choral Festival on a school day late in Spring 5. Be eligible to try out for Madrigal and Swing Choir if interested	MODULs --- MT - Title III E.S.E.A. Selected Solo and Ensemble scores Selected choral music

Madrigal (Grades 7 - 8)

A. 1. Description

Madrigal consists of boys and girls from 7th and 8th grade choirs who elect to participate. They have begun to read and sing basic scales and melodic lines, basic note and rest values, and various symbols and terminology associated in Music Reading. They have begun to master good techniques of singing, can sing in parts, and have developed an awareness of good intonation.

2. Goals

The major goals of Madrigal are to:
a. reinforce and continue all objectives in chorus
b. develop independence in singing on part
c. perform in a small ensemble

3. Objectives

a. Review and continue all objectives of chorus
b. Provide opportunities to sing advanced music representative of different time periods
c. Develop an appreciation of all types of Madrigals
d. Develop confidence of singing in a small group and singing a cappella

B. Experiences During Year	Basic Materials Used
1. Two-three public performances 2. Two before school rehearsals a week	Selected Choral Music

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Swing Choir (Grades 7 - 8)

A. 1. Description

Swing Choir consists of 24-28 seventh and eighth grade boys and girls selected from chorus because of their advanced level of musicianship. They can read and sing basic scales and melodic lines, basic note and rest values, and various symbols and terminology associated in music reading. They have begun to master good techniques of singing, can sing independently and have an awareness of intonation.

2. Goals

The major goals of Swing Choir are to:
a. Develop poise and confidence in performance
b. Teach basic choreography concepts to aid choral singing
c. Continue and develop all goals in chorus and Madrigal

3. Objectives

a. Reinforce and further develop all of the objectives in chorus.
b. Provide public performance.
c. Develop an appreciation of stage presence and showmanship.
d. Develop a sense of responsibility to a group.

B. Experiences During Year	Basic Materials Used
1. Weekly rehearsals outside school as needed 2. Five to ten public performances	Selected Choral Music

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Freshman Choir (Grade 9)

A. 1. Description

The Freshman Choir is a mixed choir of incoming freshmen. Basic theory, vocal techniques, and music appreciation are stressed. This group gains experience in the art of choral music. They perform at the music contest and at concerts throughout the year. In the event of excessive enrollment, auditions will be held and two choirs will be formed - a mixed choir of boys and girls and a girls glee club.

2. Goals

a. Have a better understanding of all periods and styles of music.
b. Learn basic techniques of vocal production.
c. Enjoy music through performing, reading, creating, listening and evaluating.
d. Develop positive attitudes and disciplines which will encourage further growth throughout adult life.
e. Better appreciate the aesthetic things in life through music.
f. Become more sensitive and more aware of other people through the study of music.

3. Objectives

a. Present regular public performances of all types of music.
b. Improve keyboard proficiency.
c. Be encouraged to participate in a solo-ensemble experience.
d. Acquire a working musical vocabulary.
e. Perform music of all types in several different languages.
f. Understand the mechanism of the voice - its abilities and limitations.
g. Write and understand basic rhythmic patterns.
h. Write and play and sing basic chords and intervals.
i. Perform and understand their part of a musical piece.
j. Understand keys and key signatures in music.
k. Distinguish between different scales in music (major - minor - chromatic).
l. Memorize music.
m. Count various meters in music.
n. Achieve a higher level of sight reading through a better knowledge of music theory.
o. Learn various eurhythmic techniques.

B. Experiences During Year

1. Singing in the community
2. Field trips
3. Music Contest
4. Concerts
5. Solo-ensemble
6. Discovering and enjoying singing through all types of music literature

Basic Materials Used

Selected repertoire of various periods and styles of music literature
Music Notebook
Melodia Sight Singing Book
Burnam Theory Papers

Treble Clef (Grades 10 - 12)

A. 1. Description

Treble Clef is a choir open to all girls. The choir performs the finest literature for girls voices. The choir is required to sing at various concerts throughout the year and participates in the annual music festival. A basic knowledge of music theory, harmony and appreciation is stressed.

2. Goals

a. Learn to appreciate and have a basic understanding of the music of several different stylistic periods.
b. Attain an appreciation and interest in choral music which will provide a basis for enjoyment and participation in later life.
c. Acquire basic skills to be musically independent.
d. Form some personal standards of musical taste.
e. Learn the elements of appropriate stage presence and etiquette for a successful performance.
f. Learn how to practice on their own - the basic principles of warmups and vocalizing and a basic familiarity with the keyboard.
g. Provide opportunities for attendance at many types of musical events: opera, concerts, musical theater, programs and recitals.

3. Objectives

a. Perform music written for treble voices in 2, 3 and 4 parts, a cappella and accompanied.
b. Develop an adequate vocal technique which corresponds to the level of difficulty of the music selected.
c. Perform all concert music from memory.
d. Perform in at least one language other than English.
e. Maintain an erect active posture at all times while singing.
f. Demonstrate clear vowel sounds - ee, ay, ah, oh, oo and describe the correct tongue position for each.
g. Demonstrate breath control to be able to sustain a tone for at least 15 seconds.
h. Identify composers and stylistic periods of concert music.
i. Interpret and follow conducting patterns and gestures.
j. Identify pitch names on the treble and bass clefs.
k. Identify pitch names on the keyboard.
l. Play voice part from a concert piece on the piano.
m. Sing correctly the following tonal patterns using numbers in any key: 1,3,5; 1,4,6; 7,2,5.
n. Sing correctly the above tonal patterns using the correct letter names in the key of C.
o. Identify aurally and sing all musical intervals.

p. Identify the key signatures.
q. Write a major scale from any note.
r. Label root, third and fifth of any triad or inversion.
s. Distinguish major and minor aurally.
t. Identify and perform dynamic markings.
u. Perform all basic rhythmic combinations.
v. Identify and utilize common musical symbols and notation.

B. Experiences During Year	Basic Materials Used
1. Singing in the community 2. Field trips 3. Music Contest 4. Concerts 5. Solo-ensemble 6. Fund raising experiences 7. Enjoyment of singing all types of good music	Selected vocal literature

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Chorale (Grades 10 - 12)

A. 1. Description

Chorale is a mixed choir designed for students with an intermediate level of vocal music experience in high school. Students will be introduced to various types of choral literature as well as basic music theory and vocal training. The choir is required to perform at the various concerts throughout the year and the music festival.

2. Goals

a. Learn to appreciate and have a basic understanding of the music of several different stylistic periods.
b. Acquire an interest in choral music which will provide a basis for enjoyment and participation in later life.
c. Acquire basic skills to be musically independent.
d. Form some personal standards of musical taste.
e. Demonstrate the elements of stage presence and etiquette appropriate to a successful performance.
f. Learn to practice on their own: the basic principles of warmups and vocalism and a basic familiarity with the keyboard.
g. Provide opportunities for attendance at many types of musical events: opera, concerts, musical theatre, programs and recitals.

3. Objectives

a. Perform music written for mixed voices in 4 to 8 parts, a cappella and accompanied.
b. Develop an adequate vocal technique which corresponds to the level of difficulty of the music selected.
c. Perform all concert music from memory.
d. Perform in at least two other languages besides English, one of which is Latin.
e. Maintain an erect and active posture while singing.
f. Demonstrate clear vowel sounds - ee, ay, ah, oh, oo and describe correct tongue position for each.
g. Demonstrate breath control to be able to sustain a tone for 15 seconds.
h. Identify composers and stylistic periods of their concert music.
i. Follow and interpret conducting patterns and gestures.
j. Identify pitch names of the treble and bass clefs.
k. Identify pitch names on the keyboard.
l. Play voice part from one concert piece on the piano.
m. Sing the following tonal patterns using numbers in any key: 1,3,5; 1,4,6; 7,2,5.
n. Sing correctly the above tonal patterns using the correct letter names in the keys of C, F and G.
o. Identify aurally and sing all musical intervals.

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p. Identify the key signatures.
q. Construct a major scale from any note.
r. Label root, third and fifth in any triad or inversion.
s. Distinguish major and minor aurally.
t. Identify and perform dynamic markings.
u. Perform basic rhythmic combinations.
v. Identify and utilize common musical symbols and notation.

3. Experiences During Year	Basic Materials Used
1. Singing in the community	Assorted choral music
2. Field trip to attend musical productions	Theory worksheets and quizzes - Barnam Papers
3. Music Contest	Music staff paper
4. Concerts	Melodic Sight Reading - sight reading exercises
5. Solo-ensemble	
6. Fund raising experiences	
7. Enjoyment of singing all types of good literature	

Concert Choir (Grades 10 - 12)

A. 1. Description

Concert Choir is the top choir in the school and performs the finest choral literature of the world. It is designed for the most advanced and serious music student. The Concert Choir gives several concerts each year in the community.

2. Goals

a. Have a better understanding of all periods and styles of music.
b. Learn basic techniques of vocal production.
c. Enjoy music through performing, reading, creating, listening and evaluating.
d. Develop positive attitudes and disciplines which will further growth throughout adult life.
e. Better appreciate the aesthetic things in life through music.
f. Become more sensitive and more aware of other people through the study of music.

3. Objectives

a. Present regular public performances of all types of music.
b. Improve keyboard proficiency.
c. Be encouraged to participate in a solo-ensemble experience.
d. Acquire a working musical vocabulary.
e. Perform music of all types in several different languages.
f. Understand the mechanism of the voice - its abilities and limitation.
g. Write and understand basic rhythmic patterns.
h. Write and play and sing basic chords and intervals.
i. Perform and understand the different parts of a musical piece.
j. Understand keys and key signatures in music.
k. Distinguish between different scales in music (major - minor - chromatic).
l. Memorize music.
m. Count various meters in music.
n. Achieve a higher level of sight reading through a better knowledge of music theory.
o. Learn Eurhythmics and apply it to a musical result.
p. Learn basic stage movement.
q. Cultivate a basic theatre vocabulary.
r. Opportunity to produce a musical.

B. Experiences During Year	Basic Materials Used
1. Singing in the community 2. Field trips to operas, musicals and plays 3. Solo and ensemble 4. Musical Production 5. Tours to other schools in the area 6. Music contest 7. Fund raising experiences a. Dances b. Other named projects 8. The enjoyment of working together to learn all types of good music 9. Concerts	Selected repertoire of various periods and styles of music literature Music Notebook Melodia Sight Singing Book Burnam Theory Papers

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Choraliers (Grades 10 - 12)

A. 1. Description

A group of selected singers who meet outside of regular school time to enjoy and perform swing music of our times. They perform several times during the year at request and at music contest.

2. Goals

a. Enjoys music through a better understanding of swing choir music
b. Learns and improves vocal production
c. Reads music with more understanding
d. Incorporates dance and choreography into music

3. Objectives

a. Perform for all types of audiences
b. Acquire good musical tastes
c. Responsible for a costume
d. Acquire good body movement
e. Read music with more understanding
f. Learn to work together as a group

B. Experiences During Year	Basic Materials Used
1. Performing for various types of audiences 2. Music Contest 3. Concerts	Selected music of various types and styles

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Chamber Singers (Grades 9 - 12)

A. 1. Description

A group of selected students who meet outside of school time to enjoy and perform chamber music of all types. This group performs at various times during the year and at music contest and concerts.

2. Goals

a. Gain an indepth study of music through performance
b. Achieve a better understanding of vocal production and music
c. Music reading is improved

3. Objectives

a. Perform for all types of audiences
b. Acquire good musical tastes
c. Responsible for a costume
d. Learn to work together as a group

B. Experiences During Year	Basic Materials Used
1. Performing for various types of audiences 2. Music Contest 3. Concerts	Selected music of various types and styles

Beginning Orchestra (Grades 4 - 6)

A. 1. Description

The beginning orchestra is a course for any student who has completed the third grade and wishes to learn to play a string instrument. Instruction begins in the summer months and continues throughout the school year. Students meet twice weekly, once as a full string ensemble and once for small group instruction.

2. Goals

The goal of this course is to help students learn to play a violin, viola, cello or bass and to be able to read and play music on their instruments in a large group, small ensemble, or individually.

3. Objectives

a. Learn to handle and properly care for the instrument.
b. Begin the mastery of music reading in the areas of note names, fingerings, general musical markings and terminology particularly related to string instruments.
c. Become aware of and work toward correct tone production and proper use of the bow:
   1) bow hold
   2) various articulations relating to the bow
   3) correct playing position and body movement
d. Understand the role of the conductor and play together in terms of precision, intonation, balance and varying styles.
e. Appreciate the emotional qualities of music.

B. Experiences During Year	Basic Materials Used
1. Two public concerts 2. Solo and ensemble participation at individual school performances	The Individualized Instructor The Kathleen Album First Program for Strings Muller-Rusch - Book 1

Intermediate Orchestra (Grades 5 - 6)

A. 1. Description

Intermediate orchestra is a course for those students who have completed at least one year in beginning orchestra or who already have adequate proficiency on their instrument. Students meet twice a week throughout the school year, once in an all-district rehearsal and once in a small group lesson. Most students are fifth and sixth graders.

2. Goals

Continued advancement and refinement in their technique and musicality is the goal of this group. Higher difficulty in literature and emphasis on more sophistication in ensemble playing are stressed.

3. Objectives

a. Learn to tune the instrument.
b. Acquire an understanding of musical symbols and how to execute them instrumentally.
c. Become familiar with a greater variety of bowings.
d. Continue to work on tone production and the foundation for vibrato.
e. Become more aware of problems associated with intonation and precision.

B. Experiences During Year	Basic Materials Used
1. Two public concerts in Middleton. 2. A concert given outside the school environment. 3. Individual school solo and small ensemble work.	Rolland String Repertoire Book Polychordia String Library Various string orchestra literature of this level MODULs --- MT -- Title III E.S.E.A.

Cambiata Orchestra (Grades 7 - 8)

A. 1. Description

This group provides the opportunity for those middle school students who wish to start a string instrument to do so or for those students who already play but need additional work on basic string technique. Instruction of musical fundamentals and developmental string pedagogy is stressed. Rehearsals are held three times a week during the school day with the opportunity of additional private or small group lessons at available times.

2. Goals

The goal of this course is to give basic instruction on string playing to middle school students who have never played a string instrument or are not ready for the demands of concert orchestra.

3. Objectives

a. Become more independent in ability to tune correctly.
b. Be able to apply rhythm, intonation, production and bow usage skills in ensemble playing.
c. Develop confidence and mastery of instrument through solo work.

B. Experiences During Year	Basic Materials Used
1. Public performance exposure as a group, at times combined with concert orchestra. 2. Solo work whenever possible -- solo and ensemble night. 3. Conference festival participation.	Muller-Rusch Books 2 & 3 Selected string orchestra literature MODULs --- MT -- Title III E.S.E.A.

Concert Orchestra (Grades 7 - 8)

A. 1. Description

Concert orchestra is for those middle school students who have attained a high level of proficiency on their instruments and are serious in their study of music. Instruction is more intensified and assumes that members of the group will do sufficient preparation on their own time. The group performs standard middle school and high school literature. Rehearsals are held three times a week during the school day with extra rehearsals and sectionals at various times.

2. Goal

The goal of this course is to have students progress towards advanced string technique and better understandings of the emotional and stylistic qualities of the music they are playing.

3. Objectives

a. Develop clarity and quality of sound, including vibrato.
b. Continue to work on musical interpretations.
c. Become familiar with 2nd, 3rd and 4th positions.
d. Develop more sophisticated bow usage.
e. Develop increased sensitivity toward ensemble balance, intonation and precision.
f. Begin to appreciate the aesthetics of the music performed.
g. Increase participation in public performance, both as a string orchestra and as a full orchestra.

B. Experiences During Year	Basic Materials Used
1. Fall concert with high school orchestra	Applebaum First Position Etudes
2. School Christmas Program	Upper Position Manuels
3. Outside of school Christmas Concert	Bornoff Patterns in Position
4. Conference Festival	Selected string and full orchestra literature
5. Mardi Gras Performance	MODULs --- MT -- Title III E.S.E.A.
6. Spring Concert	
8. Field trip to dress rehearsal of Milwaukee Symphony	
9. Solo work whenever possible -- solo and ensemble night	

Beginning Orchestra (Grades 9 - 12)

A. 1. Description

Beginning Orchestra is for the high school student who wants to play violin, viola, cello or string bass, but has had no previous experience playing these instruments. Included in the course is beginning instruction on one of the string instruments plus fundamentals of musicianship and ensemble playing.

2. Goals

a. Achieve a greater enjoyment of music through music reading, listening, creating and evaluating.
b. Develop positive attitudes which will encourage further musical growth throughout adult life.
c. Have a better understanding of music from all periods and styles.
d. Gain an appreciation for the discipline involved in playing a musical instrument.

3. Objectives

a. Learn a good playing position for the given instrument.
b. Produce a musical tone on the instrument.
c. Play two octave scales in the keys of G, C, D, F and A.
d. Learn basic concepts of interval discrimination and how to think in terms of intervals rather than fingerings.
e. Play with fairly rapid facility.
f. Shift from first to third position easily.
g. Slur at least twelve notes on a bow.
h. Begin vibrato.
i. Learn to make a musical phrase.
j. Play with legato, staccato and spiccato bowings.
k. Play a trill.
l. Play scales with at least five different bowing patterns.
m. Play music by a variety of composers and in a variety of styles.
n. Interpret various markings that are common in string music.

B. Experiences During Year	Basic Materials Used
1. Spring Concert program	Muller-Rusch - String Method Books I and II Bornoff - Finger Patterns in Positions Selected Orchestra literature of Class D or C Master Theory Book I The Individualized Instructor, Books I & II

Concert Orchestra (Grades 9 - 12)

A. 1. Description

The Concert Orchestra is a performing group for students who have had some orchestral experience. The group gives two concerts a year and serves as a training orchestra for the symphony orchestra. Music of intermediate difficulty is played. Basic music theory, principles of orchestral playing and instrumental techniques are stressed.

2. Goals

a. Achieve a greater enjoyment of music through music reading, listening, creating, evaluating and performing.
b. Develop positive attitudes which will encourage further musical growth throughout adult life.
c. Attain basic techniques to correspond with the level of performance required.
d. Have a better understanding of music from all periods and styles.
e. Gain an appreciation for the discipline involved in re-creating a great piece of music.

3. Objectives

a. Learn to tune own instrument accurately.
b. Sight read music on the level of class C contest music.
c. Interpret conducting gestures as to dynamics, tempo and texture.
d. Play in tune.
e. Count in various meters.
f. Blend own sound with the others in the group.
g. Learn to bow in the same direction.
h. Present regular public performances of all types of music.
i. Learn poise, discipline, and etiquette involved in performance.
j. Recognize the major keys of C, G, D, A, F, and B^b and play accurately in all of them.
k. Learn several facts about the composers whose music is played.
l. Play the string instrument with one type of legato bowing, one type of staccato bowing and one type of spiccato bowing.
m. Play with an expressive quality called for in the music.
n. Play accurately in the first, second and third positions.

B. Experiences During Year

1. Participate in fall concert with Symphonic Orchestra
2. District Festival Contest
3. Spring program

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Basic Materials Used

Practical Method for the Violin - Nicholas Laoureux
School of Bowing, Part I - Sevcik
Master Theory, Books II and III - Charles S. Peters
Orchestra repertoire of Class C or B
The Individualized Instructor, Book II - James Froseth
Supplementary Books for the Individualized Instructor

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Symphony Orchestra (Grades 9 - 12)

A. 1. Description

The Symphony Orchestra is the top performing orchestra in the school. Numerous performances are given throughout the year. Compositions played by the group are selected from the standard orchestral repertoire. Advanced playing techniques, principles of orchestral playing and musical style are stressed.

2. Goals

a. Have a better understanding of music from all periods and styles.
b. Achieve a greater enjoyment of music through music reading, listening, creating, evaluating and performing.
c. Develop positive attitudes which will encourage further musical growth throughout adult life.
d. Attain basic techniques to correspond with the level of performance required.
e. Present regular concerts of music worked on in class.

3. Objectives

a. Learn to tune own instrument.
b. Sight read music on the level of a Corelli concerto grosso.
c. Make minor repairs on own instrument (i.e. change a string, straighten the bridge).
d. Count rests and play rhythms in all time signatures and make entrances at the right time.
e. Play with two different types of legato bowing, three staccato bowings and two spiccato bowings.
f. Interpret conducting gestures as to dynamics, tempo and texture.
g. Learn the meaning of all the musical terminology that appears in the music and how to interpret such terminology on the instrument.
h. Play in the 1st, 2nd, 3rd, 4th and 5th positions with accurate intonation.
i. Perform several concerts during the year playing music of all periods and styles.
j. Perform in the solo-ensemble contest.
k. Recognize all the major and minor keys and play accurately in all of them.
l. Have an exposure to contemporary music.

B. Experiences During Year	Basic Materials Used
1. Fall concert with Middle School Orchestra 2. Mid-Winter Concert 3. Participate at District Festival Contest 4. Spring Concert 5. Orchestra works with guest clinician in spring	Selected repertoire from the standard orchestral literature

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30i

ELEMENTARY MUSIC TEXTS AND WHERE HOUSED

ABC - 1966 Book 5 - Elm Lawn
Adventures in Music Series - 1-3 records - Elm Lawn
American Book Co. - Grade 4, records and texts - West Middleton; 1966 edition - no records - Park
Band Together - Hal Freese
Discovering Music Together - Grades 1-6, records and texts - Middleton Junction; Grades 1-2, records and texts - Springfield
Exploring Music - Grades 1,2,3,5,6 (1966) Grade 4 (1971) - Elm Lawn; Grade 6, 78 issue, records and texts - Middleton Junction & Sauk Trail; Grade 3 & 5, teacher's manuel, records and texts - Sauk Trail
First Program for Strings
First Semester Band Book - Kjos
Follet - Grades 2-6, texts - Park; Grades 5 & 6, records - Park; Grades 3-6, texts - Martinsville; Grade 6, 1966 texts - West Middleton
Fun and Games Song Book - Fireside Book of Songs (Supplemental Teacher's Resource Book) - Elm Lawn
Fun Way Tooter - Charles Hanse
Growing with Music - Levels 3 & 4 - Middleton Junction
Head Start Solo Book - Screen Gems
Kathleen Album
Intermediate Band Method - Hal Freese
Magic of Music - Grade 2 - Springfield
Making Music Your Own, Grade 2, text - Springfield; Grades 7 & 8, records and texts - Kromrey Middle School
Muller-Rusch - Book I
Musical Growth in the Elementary Schools - Personal Teacher Resource 1 - 6 - Middleton Junction
A Nichol's Worth - Books 1-3 texts - Elm Lawn and West Middleton; Grades 1 & 2, records - Elm Lawn and West Middleton
Polychordia String Library
Prep Method - Schmitt, Hall & McCreary
Prescott - Schmitt, Hall & McCreary
Rhythm Instruction Manual for Musical Tic Tac Toe - I - Elm Lawn and West Middleton
Rolland String Repertoire Book
Silver Burdett - Grades 1-5, records and texts '75 - Sauk Trail; Grades 1-6, records and texts - Northside; Grade 6, records and texts - Park; Grades 7-8, records and texts - Kromrey Middle School
The Small Singer - A Supplemental Teacher's Book - West Middleton & Elm Lawn
Songs For Our Small World - records, texts and teacher's edition - Sauk Trail
Swan Lake - Library Book - West Middleton
Tontette Tunes and Technic - Elm Lawn
Weekday Songbook - Resource Book
Individualized Instruction - Recorder Book I - 15 copies - Middleton Junction

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JR. HIGH MUSIC TEXTS - HOUSED IN KROMREY

Applebaum First Position Etudes
The Band Reader
Barbershop Book
Boosey and Hawkes Band School for Intermediate and Advanced Bands - J. Skornick and J. Berfeim
Bornoff Patterns in Position
Composer, Performer and Listener - Kromrey
Country Western Book - Kromrey
Enjoy Your Recorder
Ensemble Drill - Schmitt, Hall & McCreary
Exploring Music Gr. 7
Folk Guitar - I & II - Kromrey
Jazz Book - Kromrey
Kromrey Drum Method Book
Making Music Your Own - Gr. 7 & 8
Melodyline Guitar Book - Kromrey
Muller-Rusch Books 2 & 3
Music Theory Booklet
People and Their Music - Country Music - Keyboard Jr. Publication, Inc.
Piano Book
Red & White - Byran-Douglas
Rhythm Etudes - Schmitt, Hall & McCreary
Rhy-Ton - Kromrey
Scale Etudes - Schmitt, Hall & McCreary
Tonette Tunes & Technic
Ukelele Book - Kromrey
Upper Position Manuals
Technic Today - Belwin-Mills

HIGH SCHOOL MUSIC TEXTS - HOUSED AT MIDDLETON HIGH SCHOOL

30 Chorales - Kjos
40 Rhythm Studies - Belwin
68 Pares Studies - Belwin
101 Rhythmic Rest Patterns - Belwin
127 Original Exercises - Belwin
A Better Understanding of Music - Winald
Advanced Technic for Band - Cole
An Introduction to Music - Hugh M. Miller
Belwin Progressive Studies - Belwin
Burnam Theory Papers
Enjoyment of Music - Machlis
Ensembles For Everyone - Belwin
Finger Patterns in Position - Bornoff
Flutophone - Book I
Fun With Fundamentals - Belwin
Gospel Method Chorale - Belwin
Haskell Harr Drum Method - Book I
Individualized Instructor, Books 1 & 2 - James Froseth
Intermediate Scales and Etudes - Kjos
Learning Unlimited, Book I & II - Leonard
Master Method - Books 1 & 2 - Kjos
Master Theory Book - 1 - 3 - Charles S. Peters
Melodic Sight Singing Book
Muller-Rusch - String Method Books 1, 2, 3 & 4
Practical Method for the Violin - Nichola Laoureux
Rehearsal Fundamentals - Belwin
School of Bowing, Part I - Sevcik
Sight Singing & Ear Training - Benword
Smith-Yoder-Bachman Intermediate Method - Kjos
The Spectrum of Music - MacMillan
Unique Chords - Schmidt

ELEMENTARY EQUIPMENT AND WHERE HOUSED

Elm Lawn

Piano
1 Guitar
2 Autoharps
Record Player
15 Tone Bells
New Wollensack Tape Recorder
Resonator Bells
Glockenspiel
Diatonic Xylophone
Chromatic Xylophone
Metallophone
Flannel Board
Slate Boards
Tonettes
Recorders
Records
Miscellaneous Rhythm Instruments
Small File Cabinet

Martinsville

Record Player
Piano
Bells
Autoharp
Small set Rhythm Instruments

Middleton Junction

Piano
Record Player
Tone Bells
Rhythm Instruments
2 Guitars
1 Autoharp

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Northside

Old, inefficient stereo
Piano
30 Sets Tone Bells (cart)
3 Complete Orff Xylophones (white and black keys, 2 wooden, 1 metal)
Music Stands
Old Wollensack Tape Recorder
Gong
Drums - bongo, congo, Misc. small
Cymbals - finger, medium sized
Jingle Bells
Lummi Sticks
3 Tone Blocks
1 set Temple Blocks
Tambourines
Assorted Small Rhythm Instruments

Park

Record Player
Piano
Bells
Autoharp
Small Set Rhythm Instruments

Sauk Trail

Assorted Small Instruments
Stereo
Piano
2 Sets Resonator Bells
30 Student Chromatic Xylophones
Orff Instruments

Springfield

Record Player (shared with Physical Education classes)
Piano
Rhythm Instruments - all kinds - 3 dozen in good condition
Tone Bells - 9 - excellent condition
Autoharp
File Cabinet

West Middleton

Piano
1 Guitar
3 Autoharps
Small Record Player
15 Tone Bells
Resonator Bells
Bass Xylophone
Flannel Board
Slate Boards
Song Flutes
Recorders
Records
Miscellaneous Rhythm Instruments
New Filing Cabinet

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KROMREY MIDDLE SCHOOL EQUIPMENT*

7 Pianos
Record Player - stereo, tapedeck, Mono
22 Guitars
40 Ukes
10 Tone Bells
Collection of Rhythm Instruments
12 Tonettes
12 Portable Keyboards

* Band and orchestra instruments and Title III tapes and equipment not included in this listing.

MIDDLETON HIGH SCHOOL EQUIPMENT*

Grand Piano
2 Stereo Sound Systems
10 Practice Pianos
2 Ampliphers
Stereo Mixer and Speaker System
5 Practice Guitars

* Band and orchestra instruments not included in this listing.

GENERAL MUSIC K - 12

OVERALL EVALUATION

SCHOOL NAME _____ GRADE LEVEL _____

Circle the number which best describes the overall program in each category.

0 Does not apply
1 Needs more work
2 Fair
3 Good
4 Excellent

Rhythm	0	1	2	3	4	Texture	0	1	2	3	4
Melody	0	1	2	3	4	Tonality	0	1	2	3	4
Form	0	1	2	3	4	Dynamics	0	1	2	3	4
Tone Color	0	1	2	3	4	Style	0	1	2	3	4

Strengths:

Weaknesses:

Recommendations:

PERFORMANCE GROUP 7 - 12

OVERALL EVALUATION

SCHOOL NAME _____ GROUP NAME _____ GRADE LEVEL _

Circle the number which best describes the overall program in each category.

0 Not Applicable
1 Needs Improvement
2 Fair
3 Good
4 Excellent

Performance skills	0	1	2	3	4
Elements of music	0	1	2	3	4
Creative skills	0	1	2	3	4
Student involvement	0	1	2	3	4
Development of Lifetime Music Skills	0	1	2	3	4

Strengths:

Weaknesses:

Recommendations:

RECOMMENDATIONS TO THE BOARD

1. Use this year (78-79) to implement and decide the following:
   Can we do it with present
   _____ staff
   _____ materials (books, records, equipment)
   _____ time allotment per grade in conformity to 13 standards

2. At the end of the year (probably summer of 79) - Refine this book
   - Create and identify supplementary materials
   - Evaluation

3. On-going activities - Listening Packets (Creation of listening and appreciation packets of teaching materials along with suggested recordings for various grade levels (Example - Rondo from Viennese Musical Clock - Harry Janos Suite - Kodaly and ABCDCBA - Father of the Waters - Mississippi Suite - Grofe))
   - Orff Instruments (useage, availability and possible sharing)
   - Sharing of other equipment items

4. Future considerations - 5 - 6 Grade Chorus

APPENDIX

The appendix has not been completed as of this date, 1978-1979 school year and will be included after the 1979-1980 committee meets.